







2405  
673/1542







T H E  
**P R I N C I P L E S**  
 O F  
**Ancient M A S O N R Y:**  
 O R, A  
**G E N E R A L S Y S T E M**  
 O F  
**B U I L D I N G**  
**C O M P L E A T E D.**

Wherein the Theory and Practice of ARCHITECTURE are  
 universally Demonstrated ;

Comprizing all the ARTS and SCIENCES necessary to be understood for the attaining  
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 has been yet attempted to be made publick, viz.

ARITHMETICK, Vulgar and Decimal.

Practical GEOMETRY.

Plain TRIGONOMETRY.

MENSURATION in general.

SURVEYING of Land, &c.

ARCHITECTURE universally apply'd.

PERSPECTIVE.

MECHANICKS.

DIALING.

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With proper *Introductions, Remarks and Observations* : In which great Care is taken to  
 omit every thing that is superfluous, and insert nothing but what is really useful.

The whole illustrated with One hundred and fifty large Folio COPPER PLATES,  
 Engraven by the best Hands : Exemplifying the several ARTS, and Proportions of  
 the Five Orders of COLUMNS, in a very great Variety of useful Designs of *Plans,*  
*Elevations, and Sections* of BUILDINGS in general.

By a SOCIETY of the most experienced Practitioners and Workmen in BUILDING,  
 and the several Branches of Learning relating thereto.



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 J. JACKSON in *Pall-Mall* ; J. JOLLIFFE in *St. James's-Street* ; and J. NOURSE at *Temple-Bar*.

M.DCC.XXXIII.







Plate I.  
Geometrical Definitions.

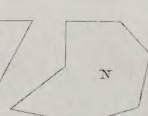
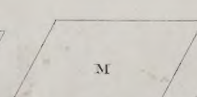
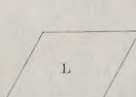
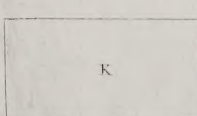
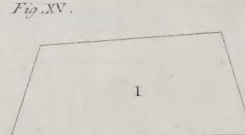
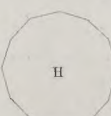
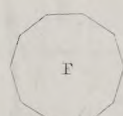
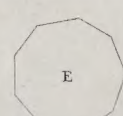
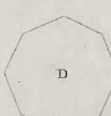
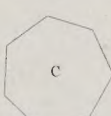
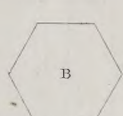
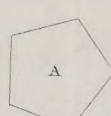
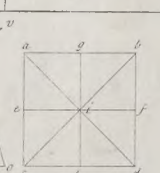
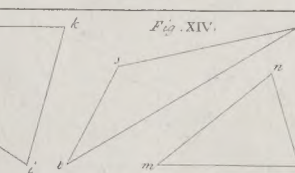
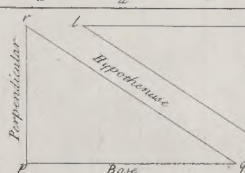
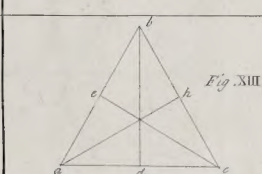
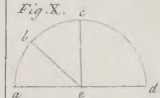
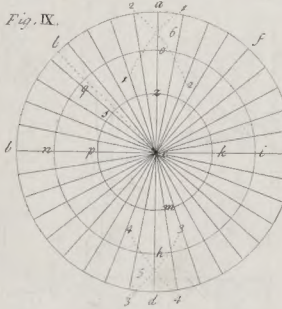
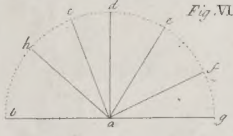
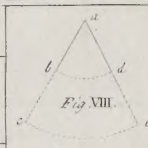
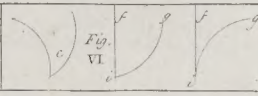
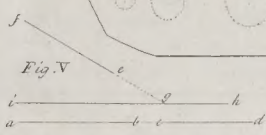
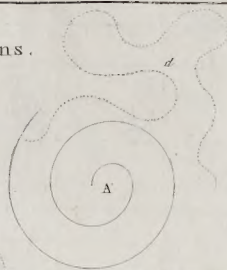
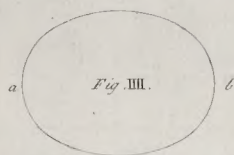
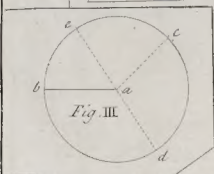
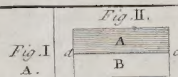
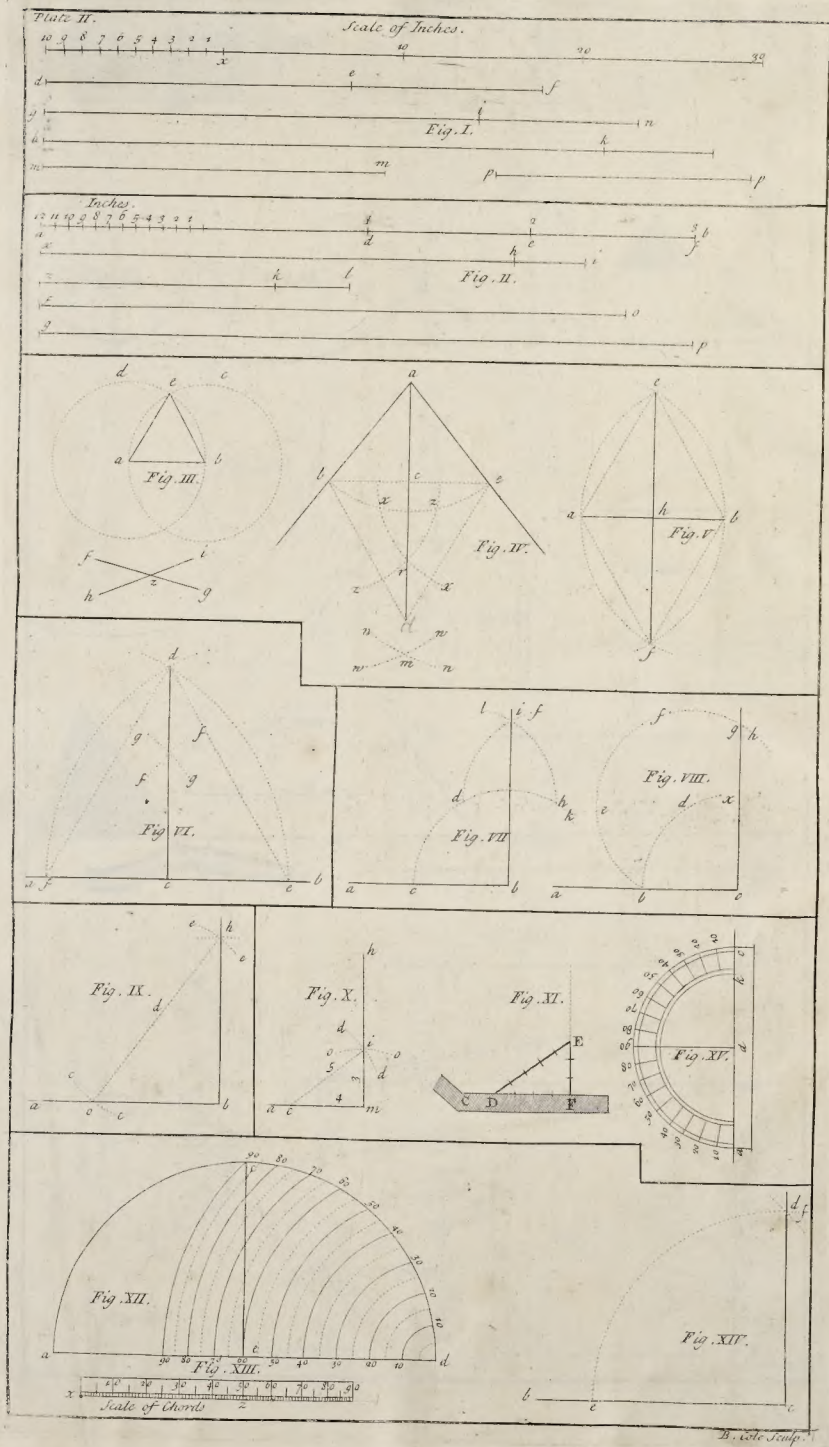


Fig. XV.











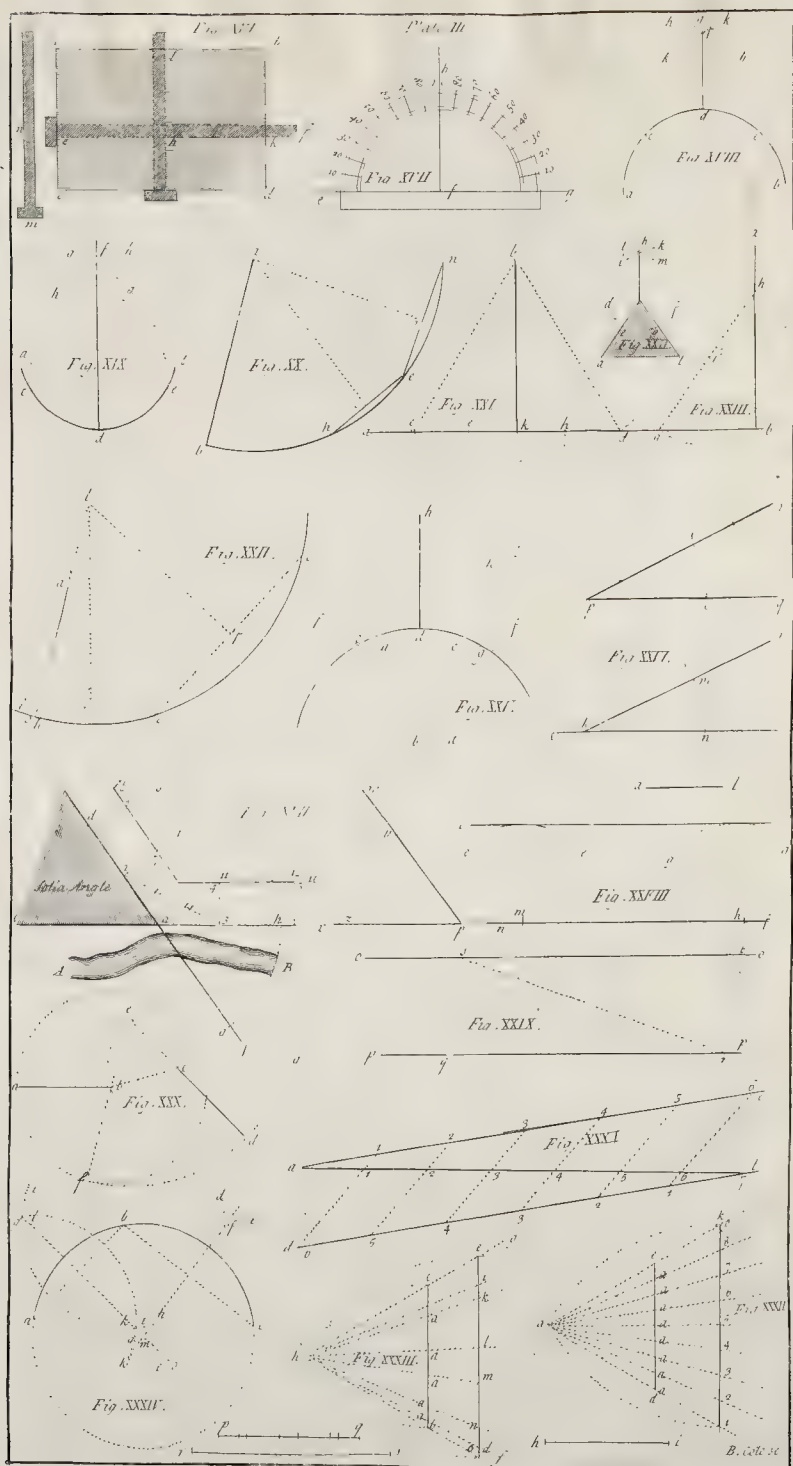
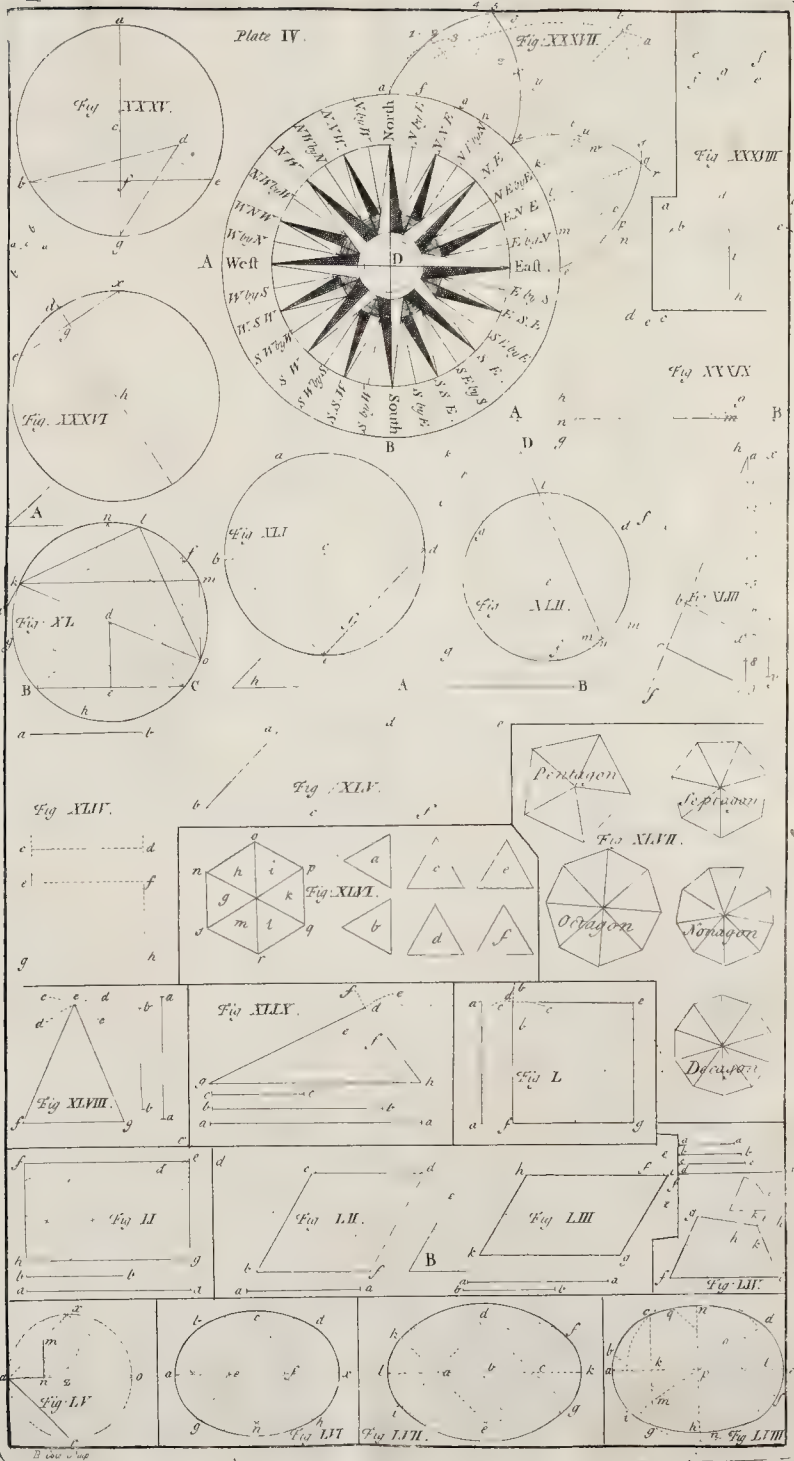




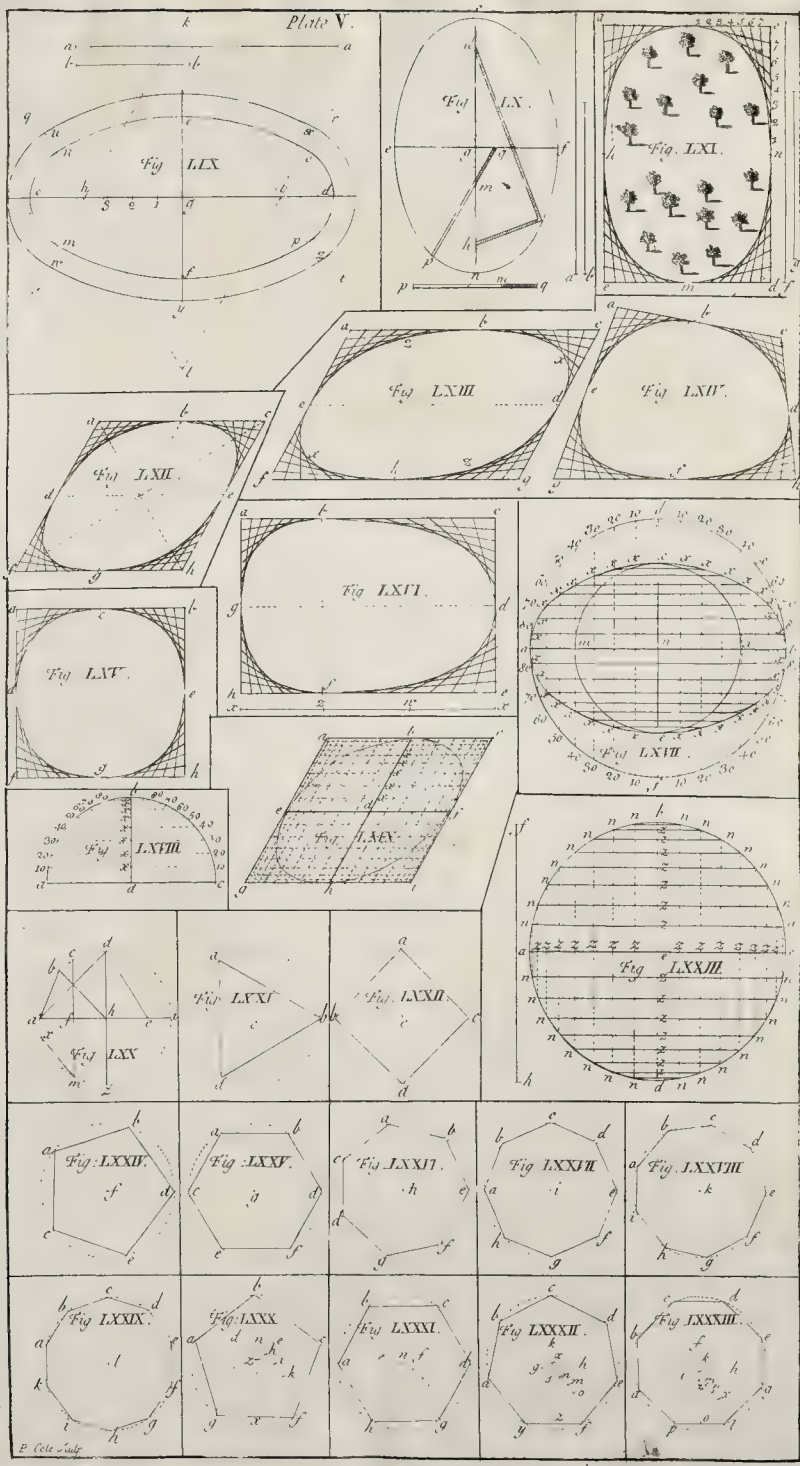


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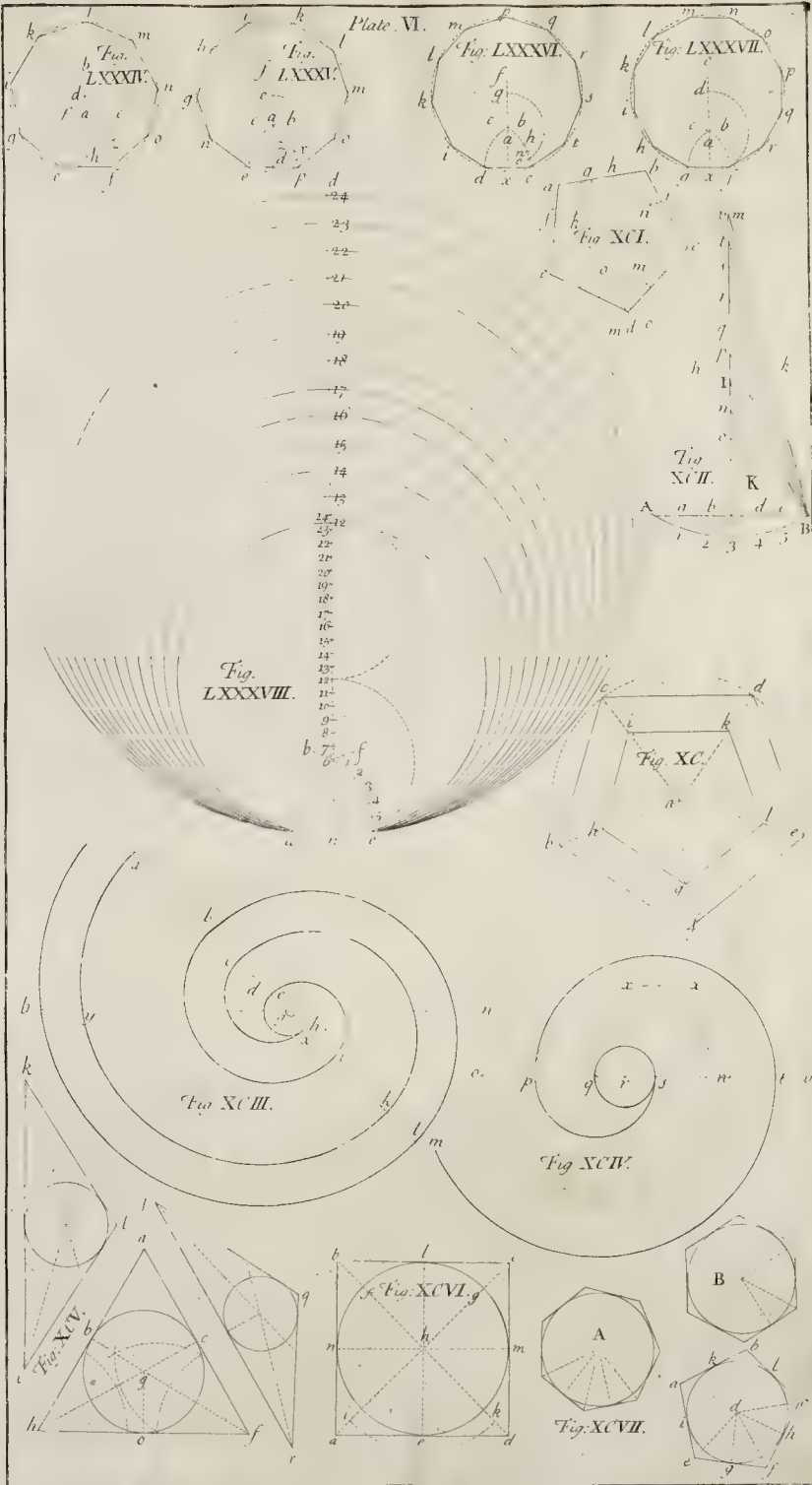
















Pl. VII  
Fig.  
XCIII.

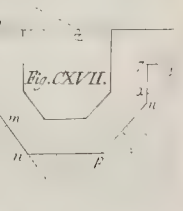
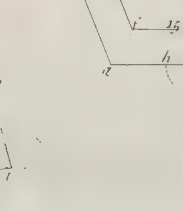
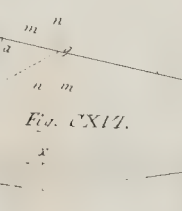
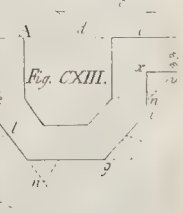
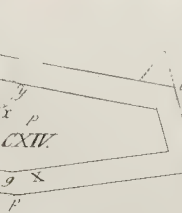
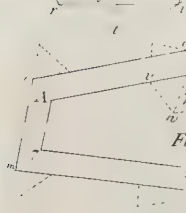
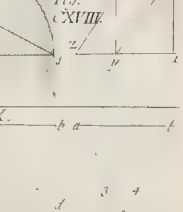
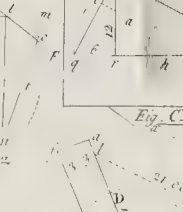
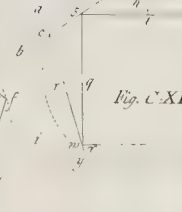
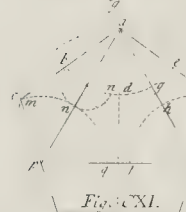
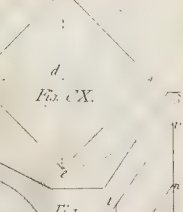
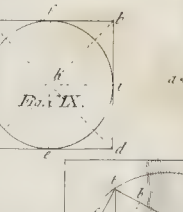
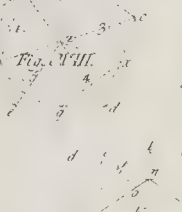
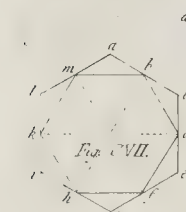
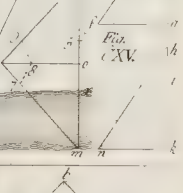
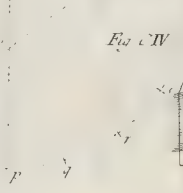
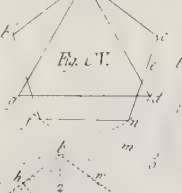
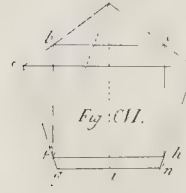
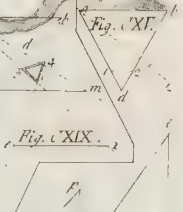
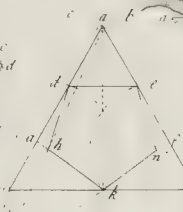
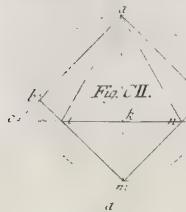
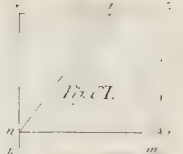
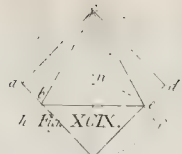
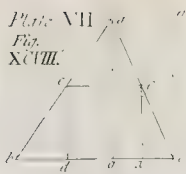






Fig. CXX.

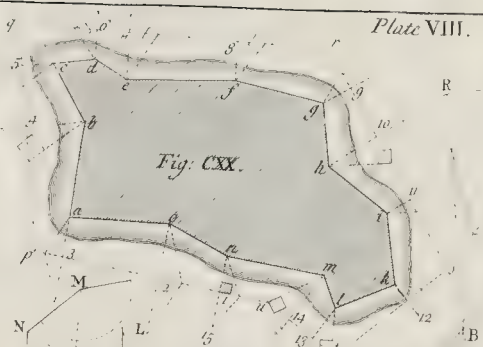


Fig. CXXI.

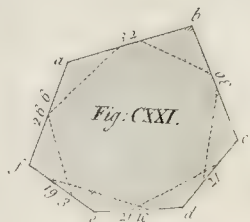


Fig. CXXII.



Fig. CXXIII.

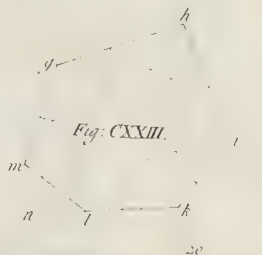


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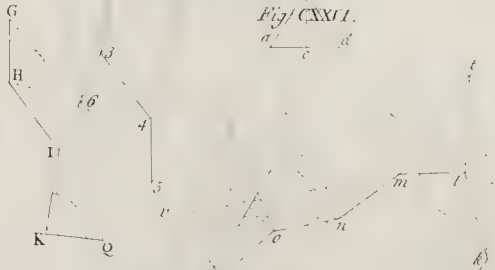


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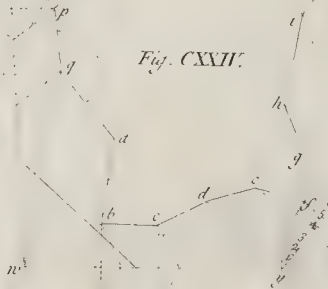


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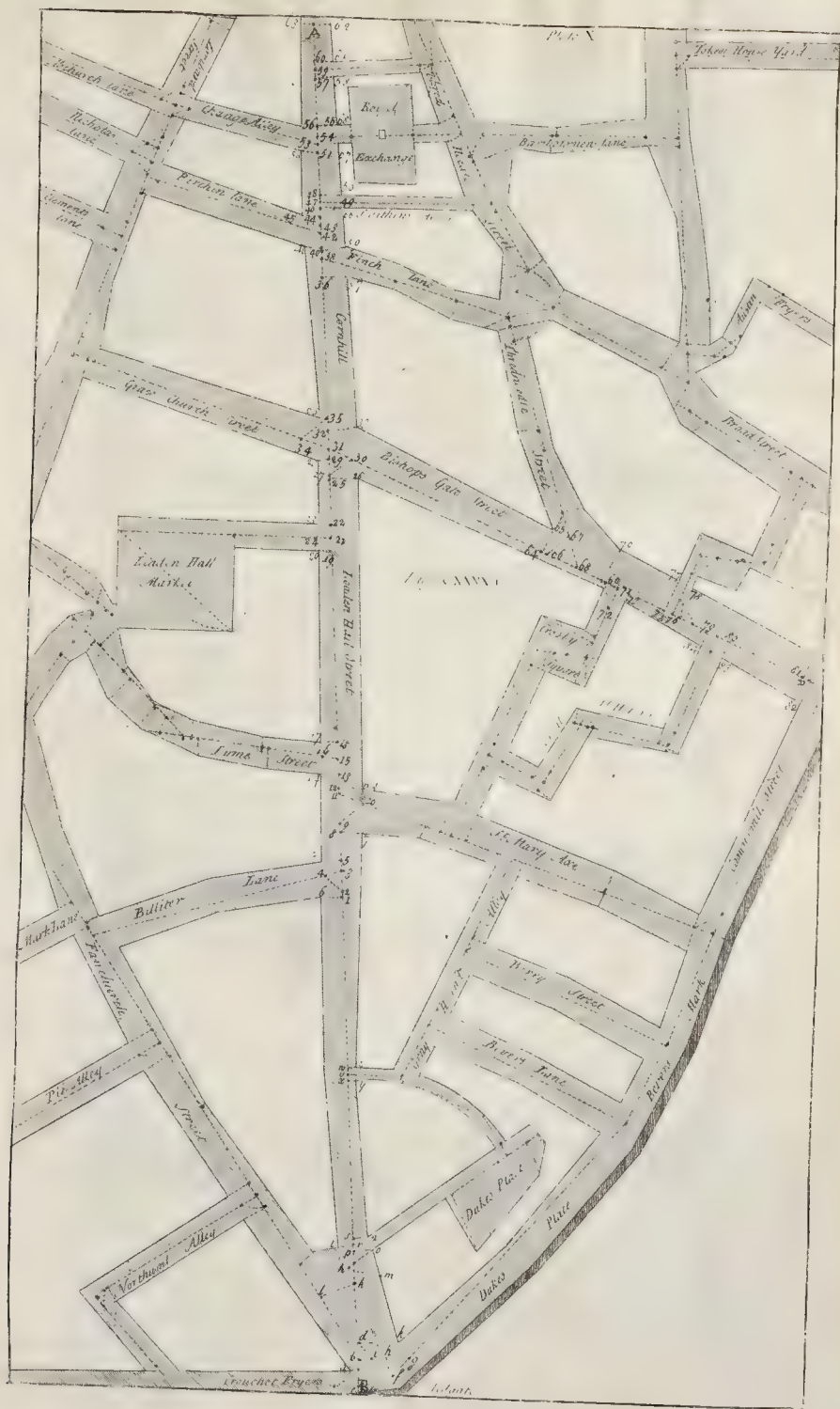






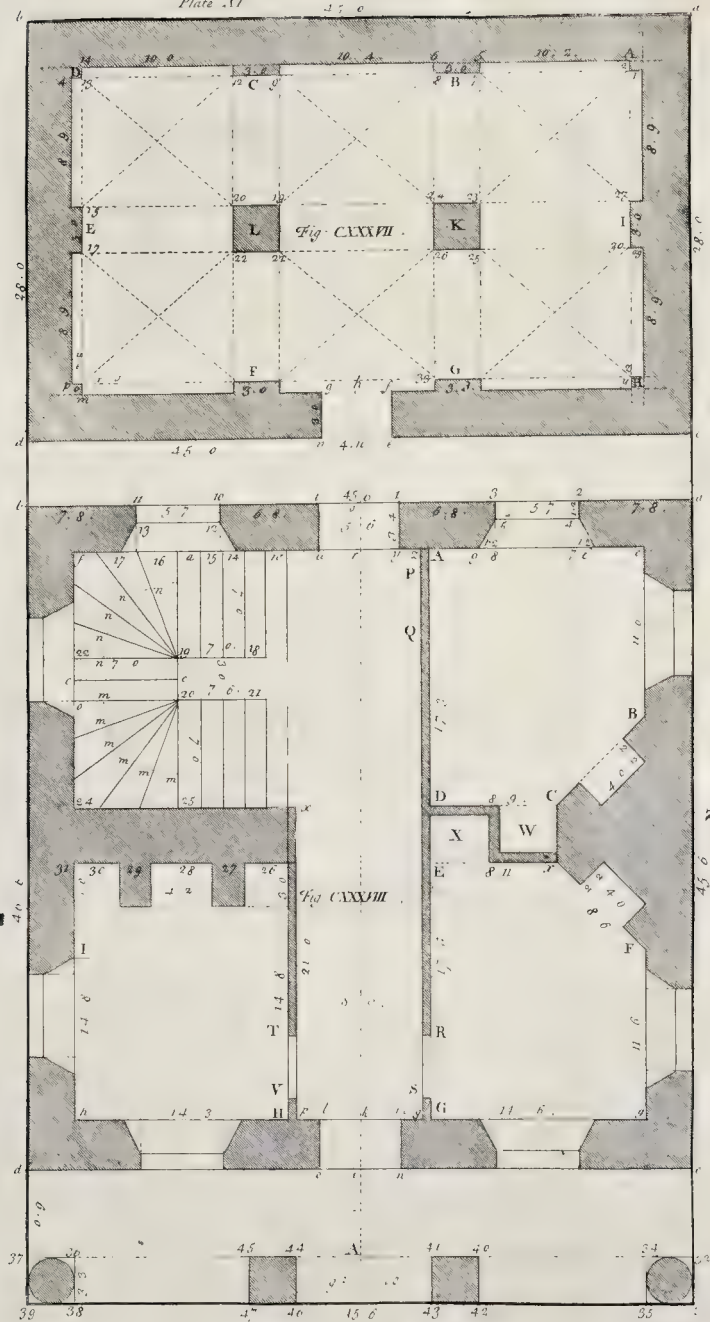








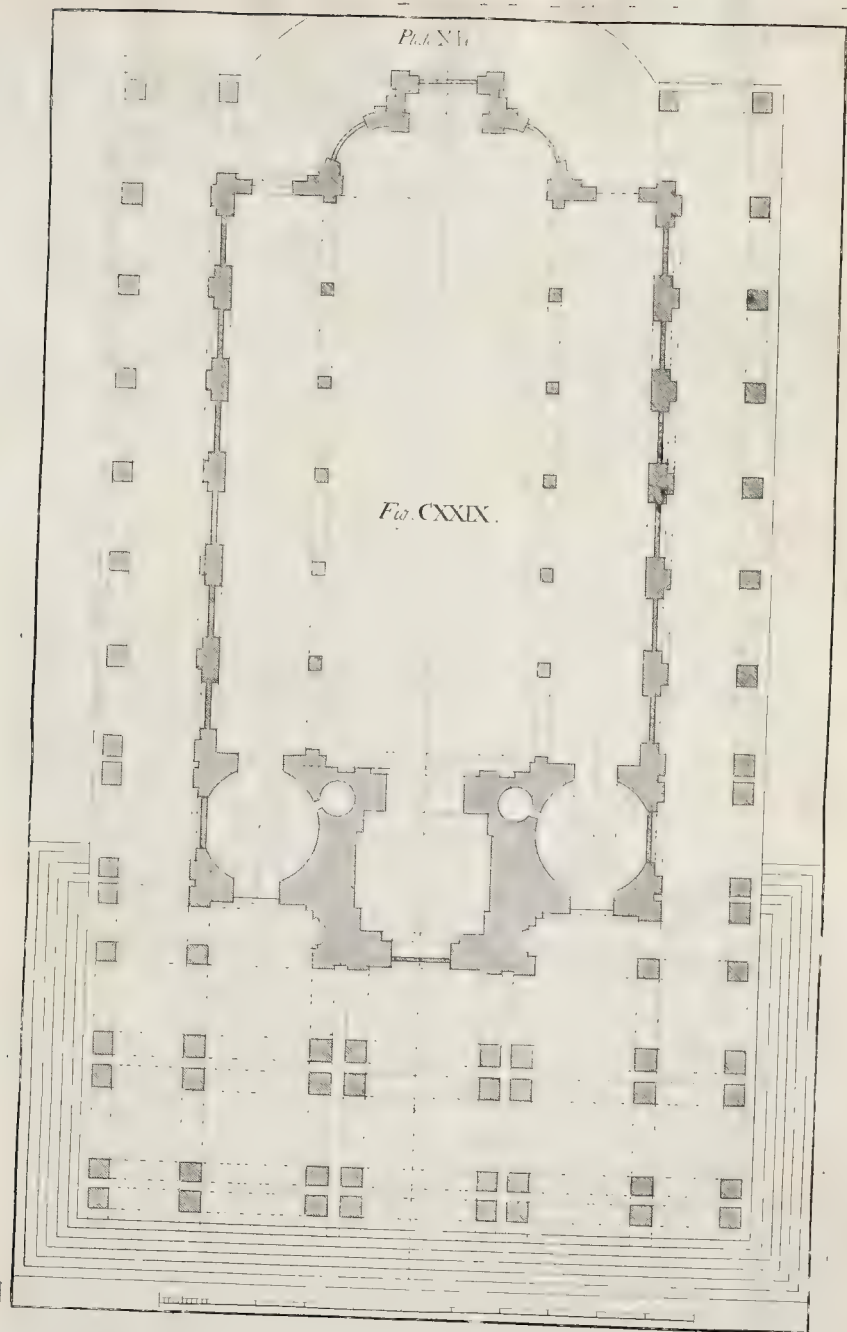






Plat. N. 1.

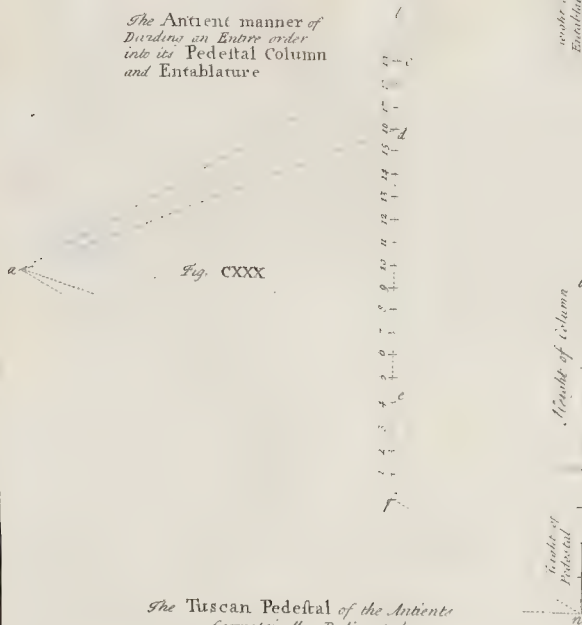
Fig. CXXIX.







The Ancient manner of  
Dividing an Entire order  
into its Pedestal Column  
and Entablature



The Tuscan Pedestal of the Antients  
Geometrically Delineated

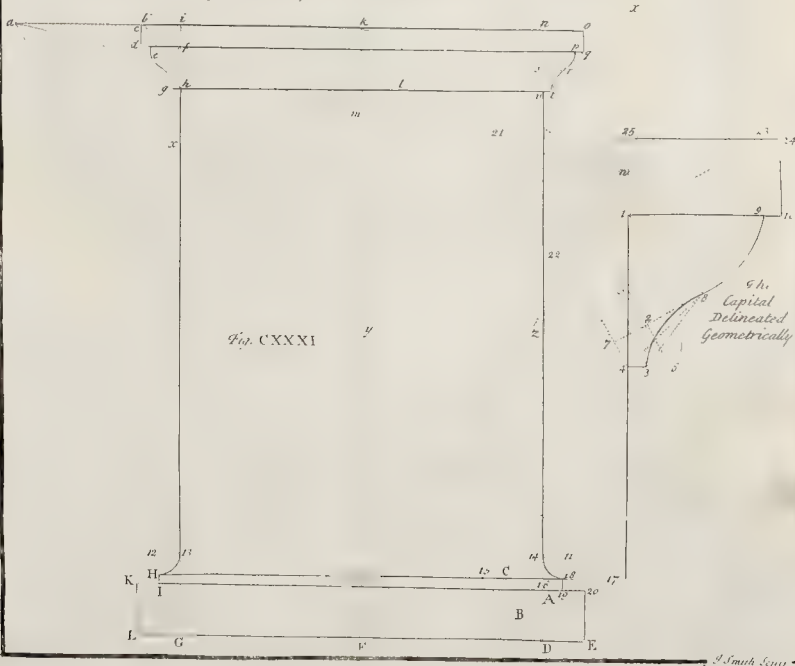






Fig. CXXXII

Sp. relevant member of  
Doric column into  
the base shaft and capital

Height of shaft

Height of  
Base

Fig. CXXXIII

The Tuscan Base  
of the Ancients  
Geometrically Delineated

Fig. CXXXIV

The Tuscan Capital  
of the Ancients  
Geometrically Delineated

The Adragal  
Geometrically Delineated

Fig. CXXXV

Fig. CXXXVI

Architrave



Fig. CXXXVII

The Corona of the Tuscan Cornice  
of the Antients Geometrically Delineated

Fig. CXXXVIII

The Cina  
under the  
Corona

Height of the  
Capital

Height of the  
Capital

Quadrant  
Cornice  
Cina  
Architrave  
Freeze & Cornice

Fig. CXLI

Fig. CXLI

Fig. CXXXIX

The Modern  
method of  
Diminishing  
Columns  
Improved

The Antient  
method of  
Diminishing  
Columns

Fig. CXLII

The Circure  
of the Column

Height of the  
Base

Height of the  
Base





*Fig. CXLIII.*

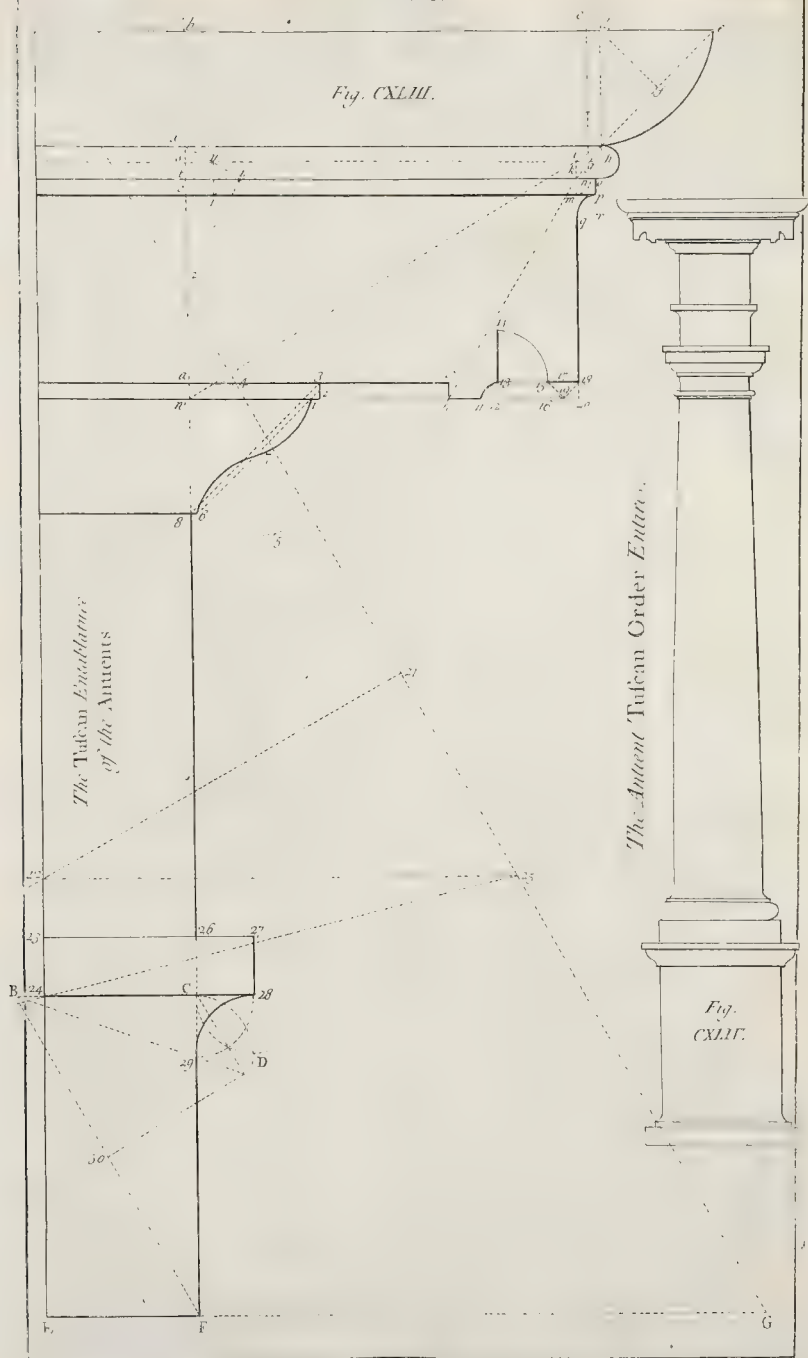










Plate A to follow Plate XVII.

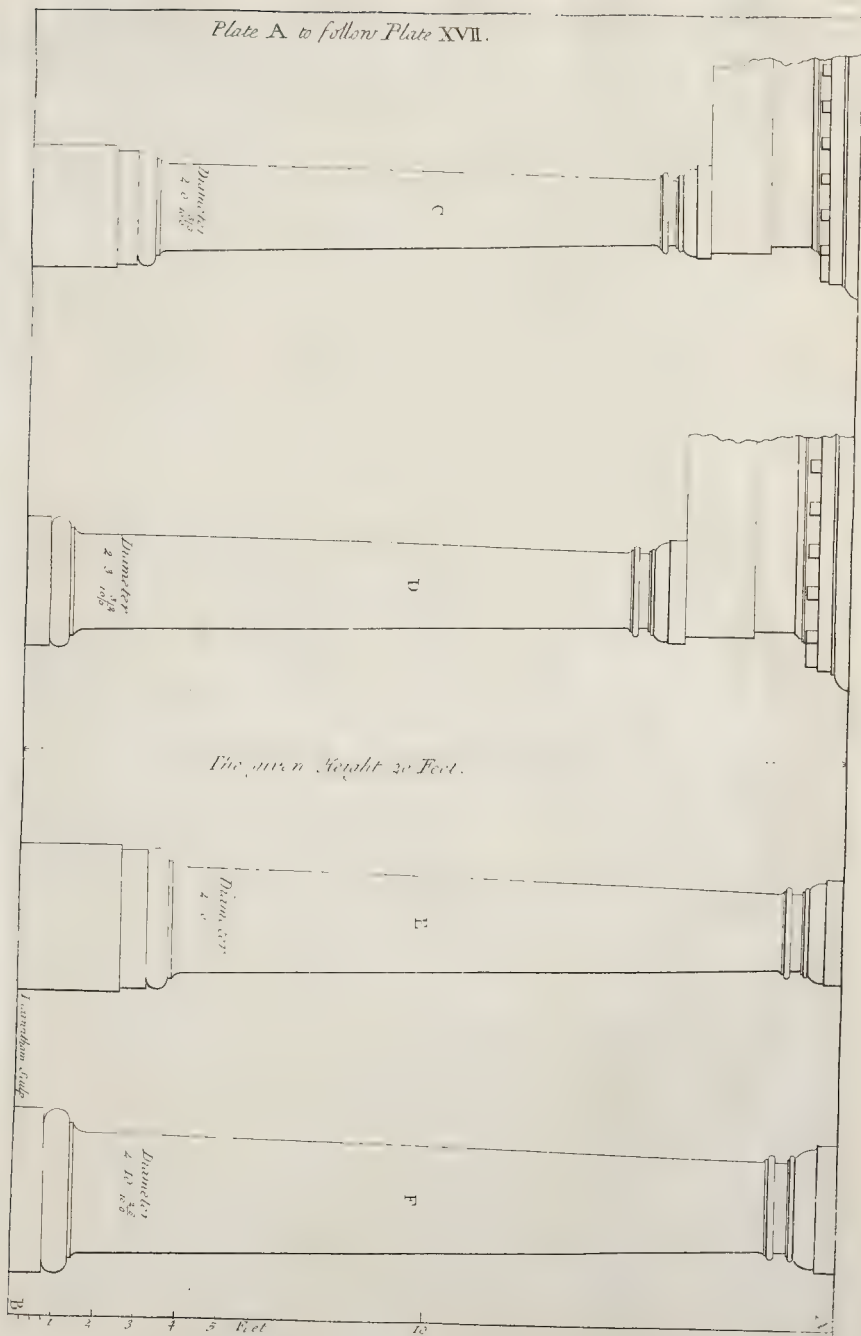






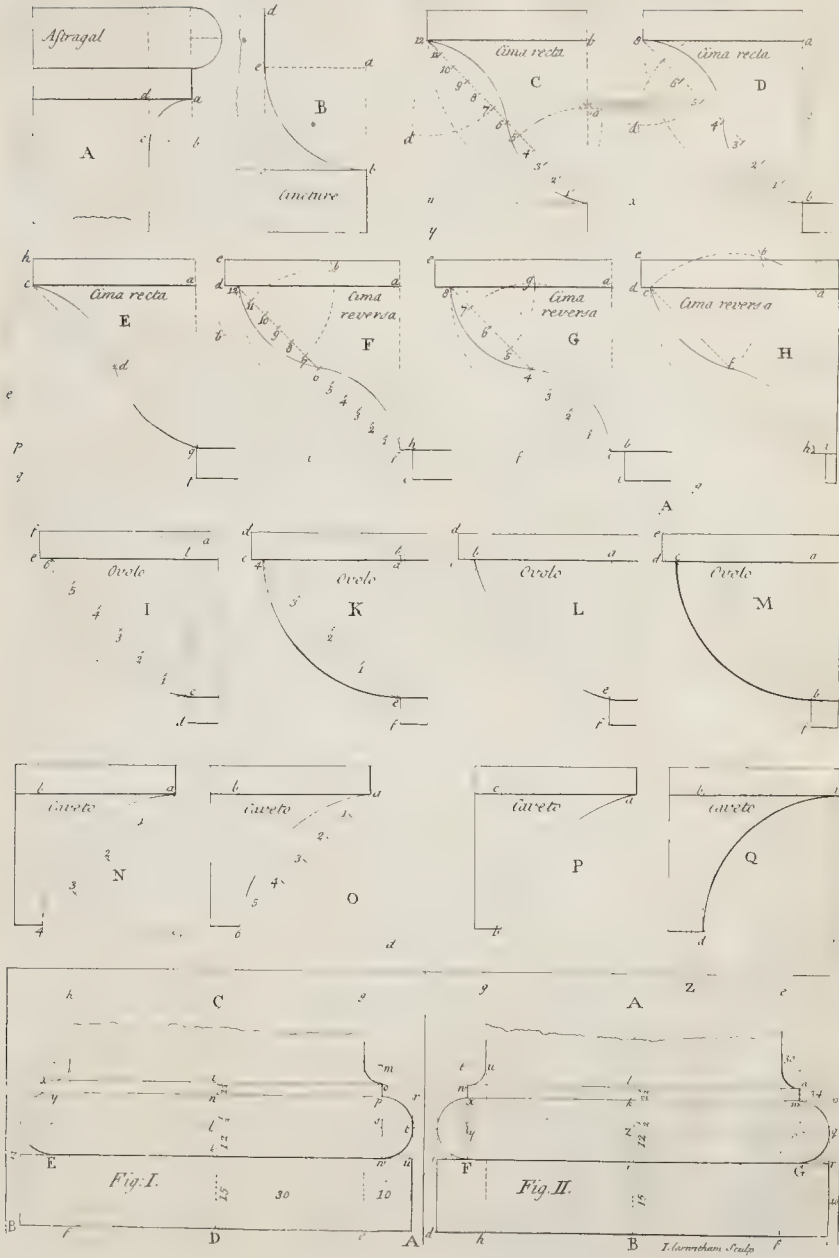








Plate C to follow Plate B after Plate XVII.



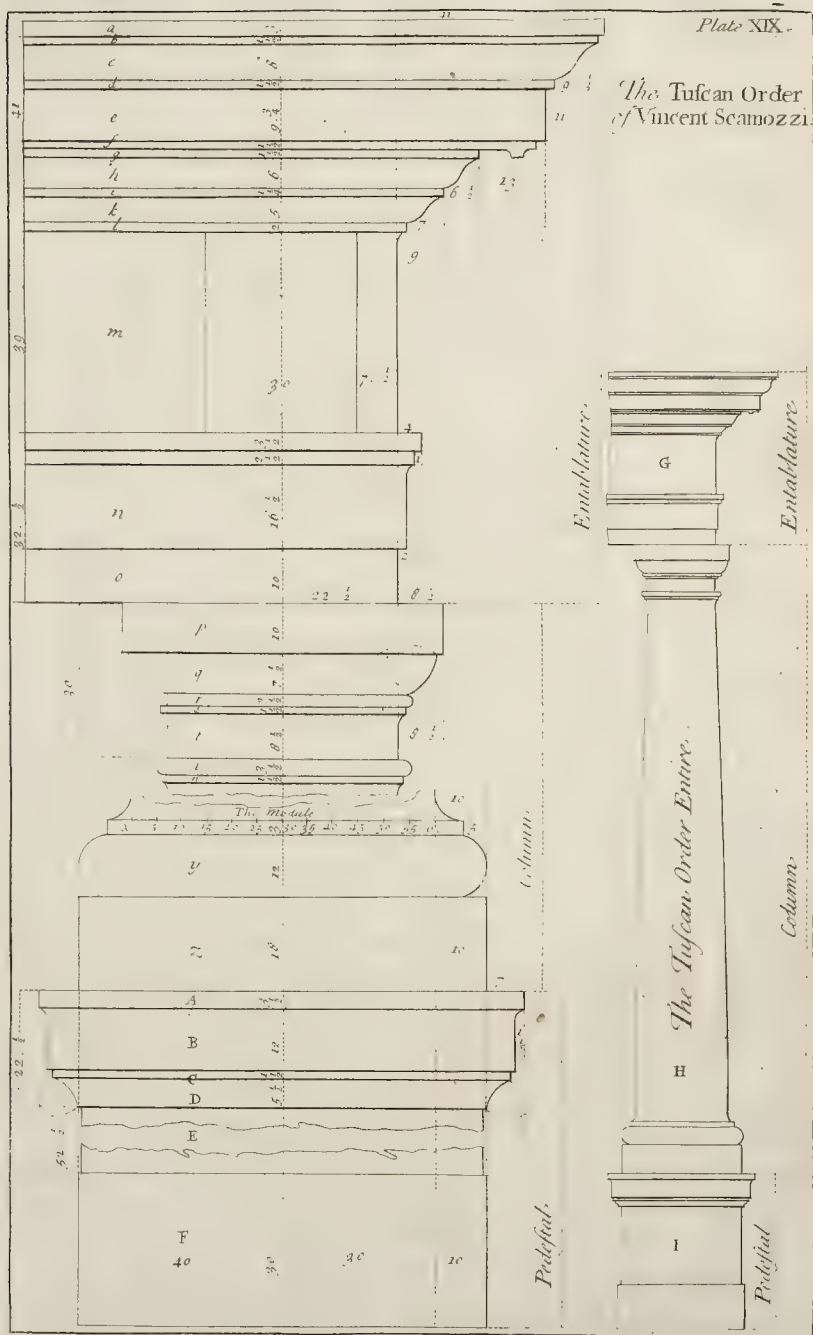






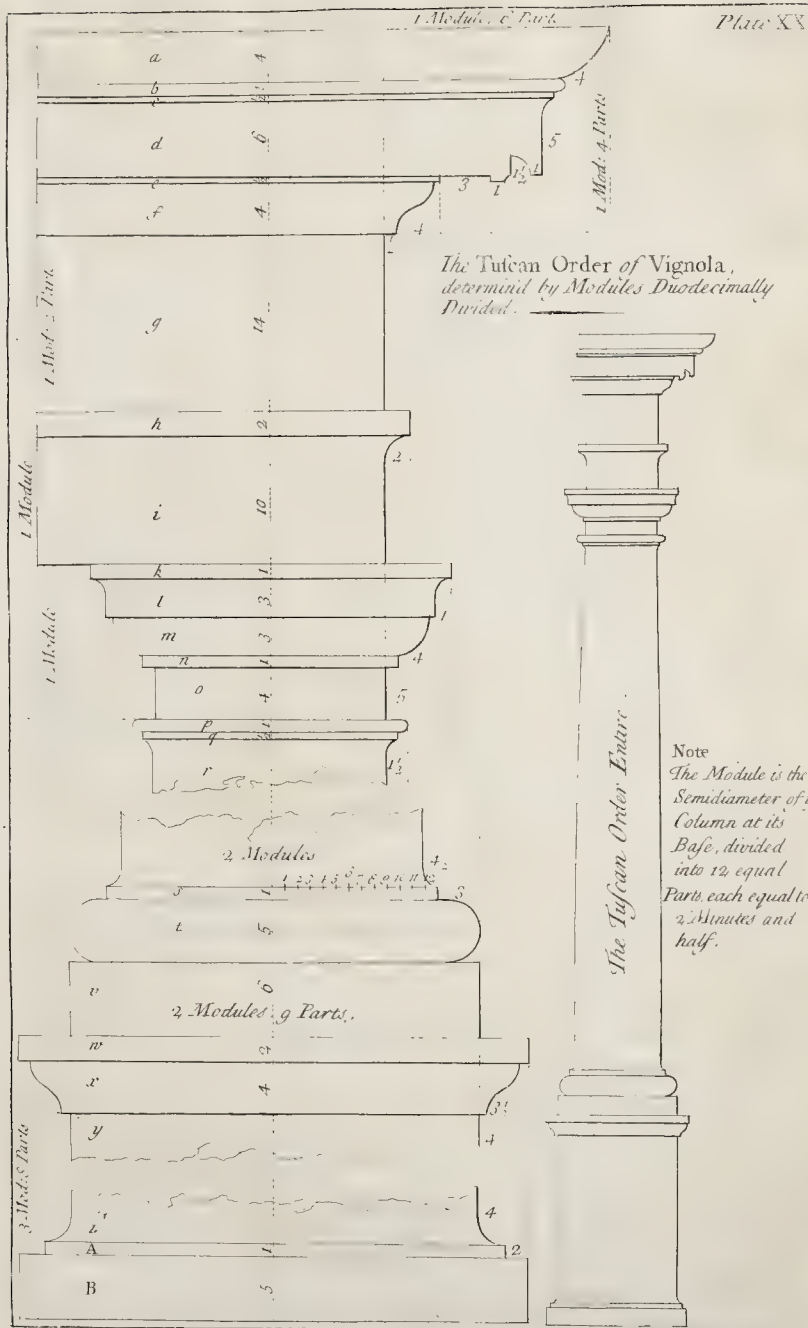


*The Tuscan Order  
of Vincent Scamozzi*



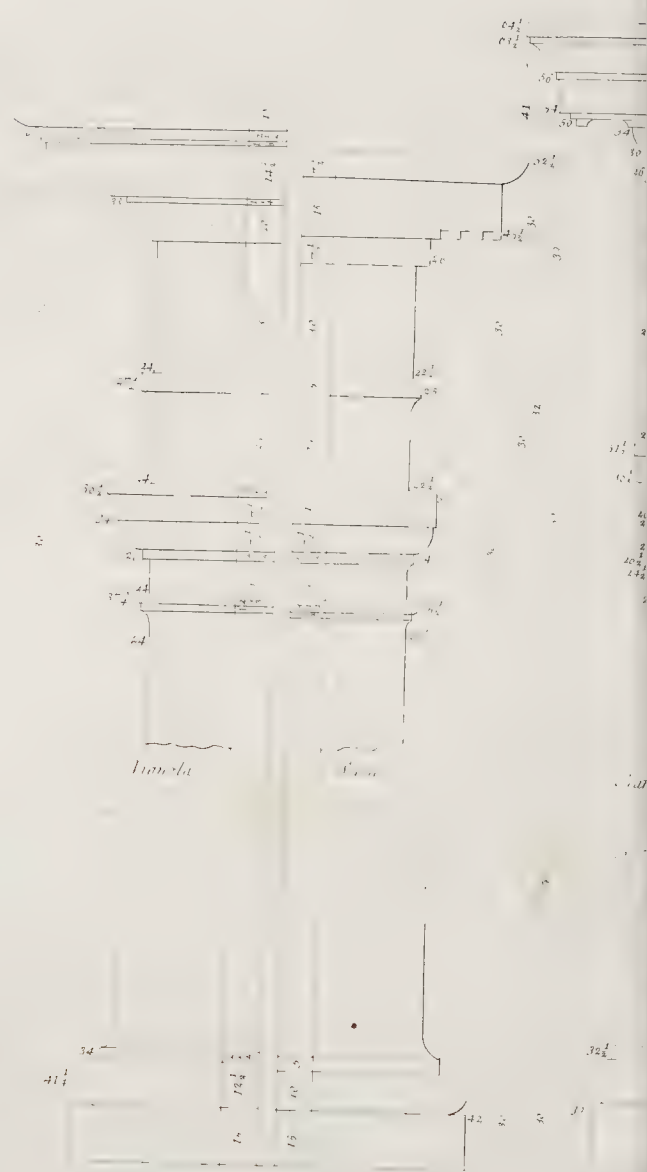












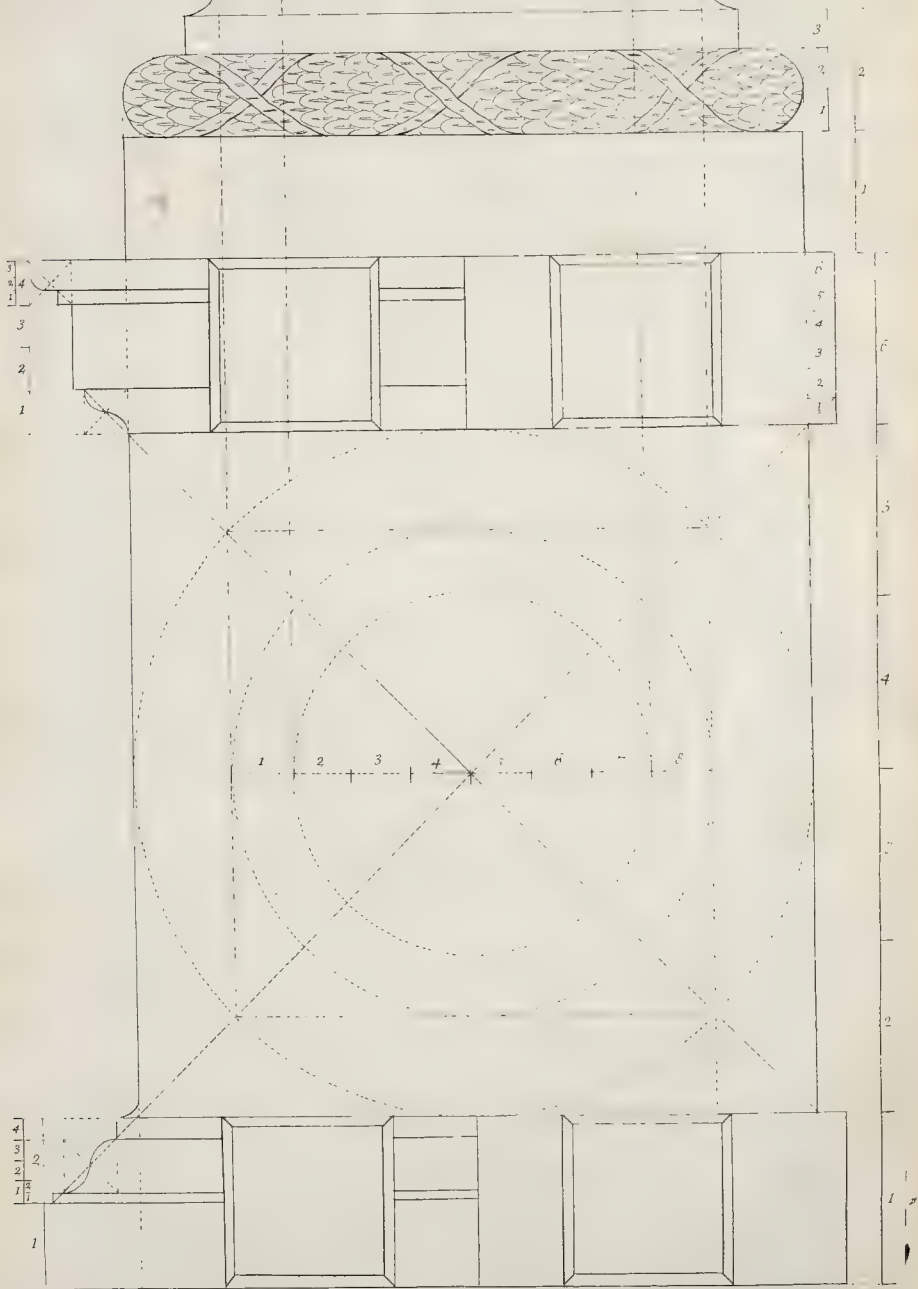






*Tuscan Pedestal by Julian Maclerc.*

*Phase G to follow Plate F  
after Plate XX*



*J. Carvicham Sculp.*





Plate H to follow Plate F after Plate XX.

Tuscan Capital  
By Julian Maclerc.

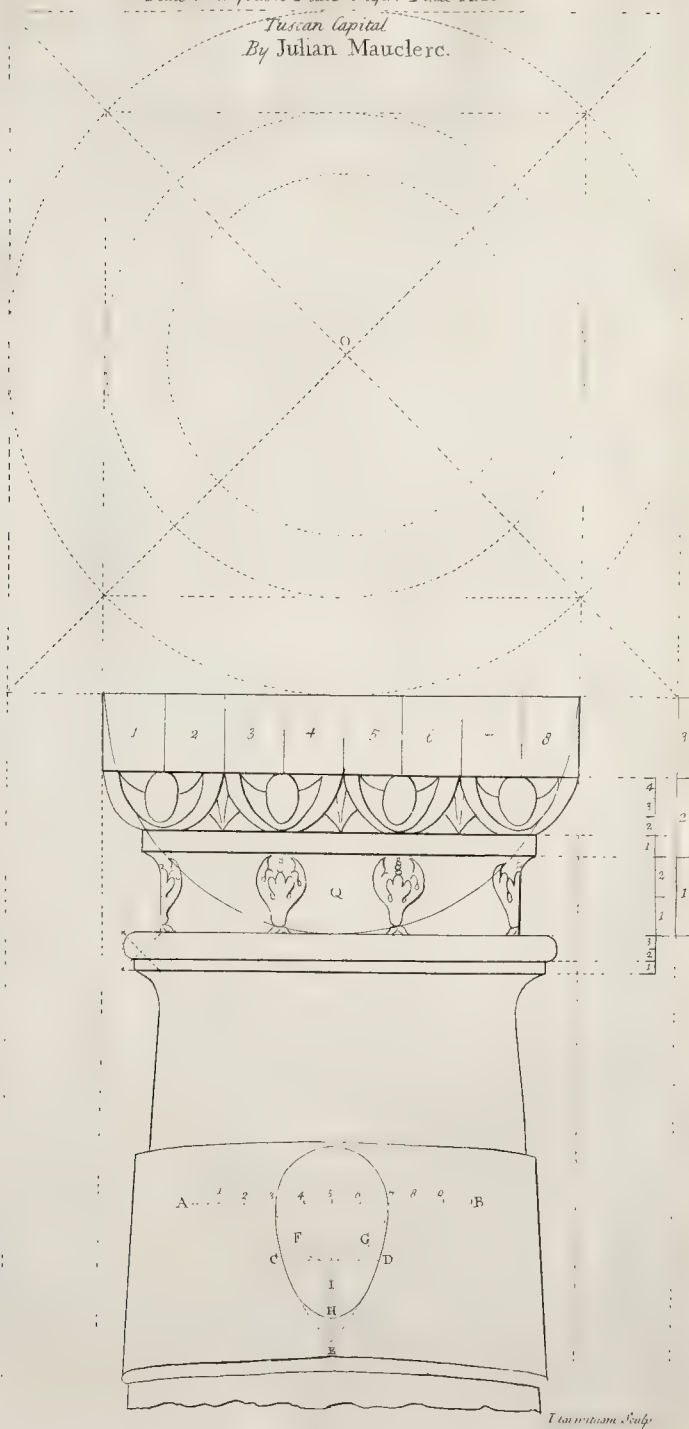
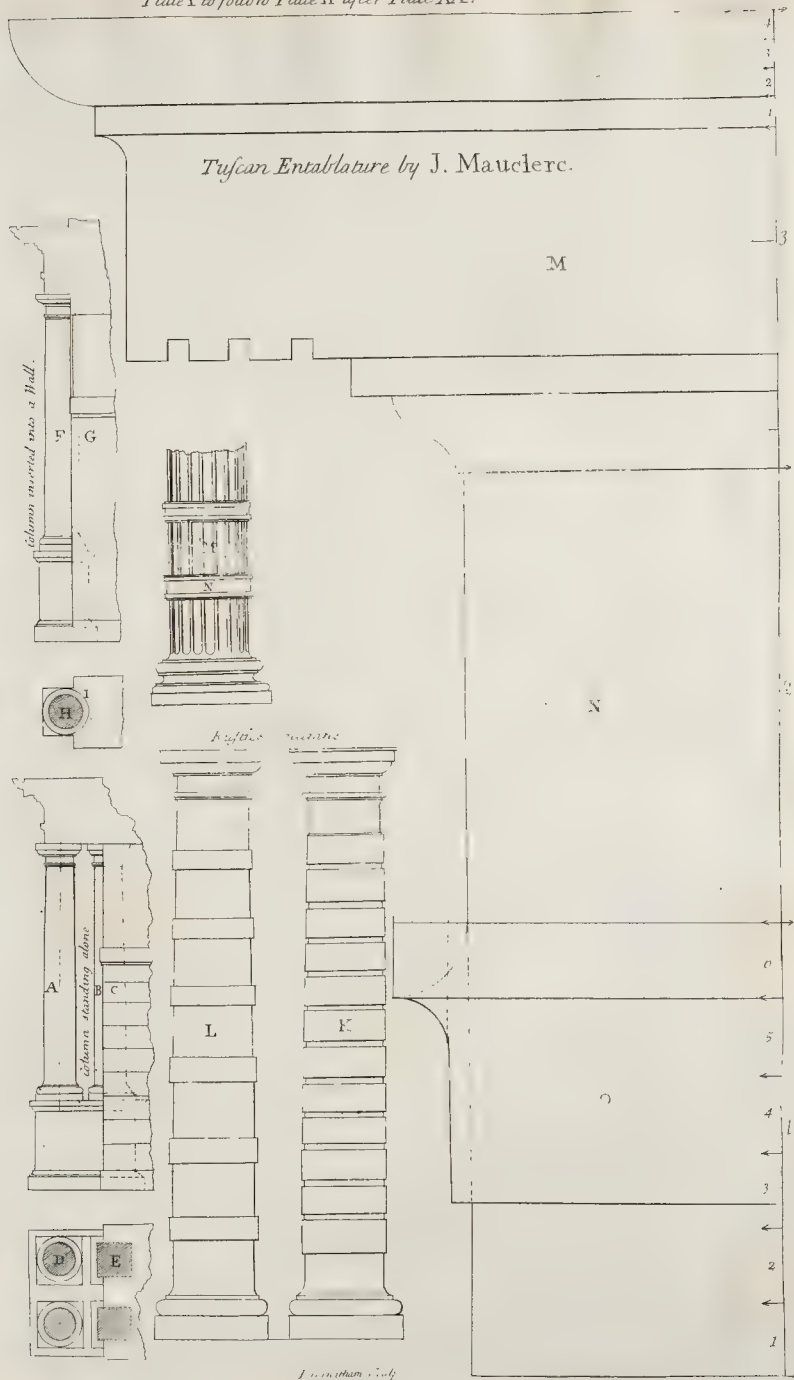
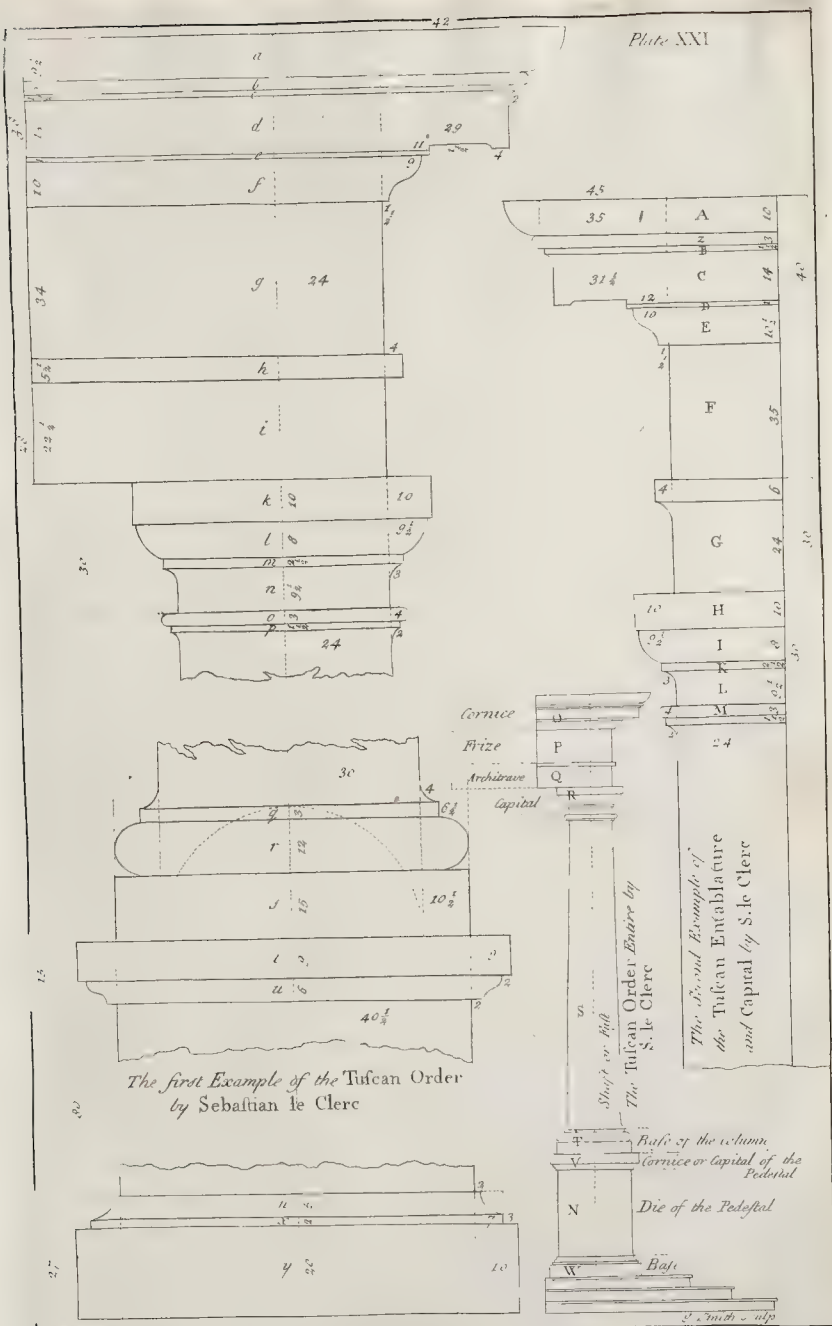




Plate I to follow Plate H after Plate XX.

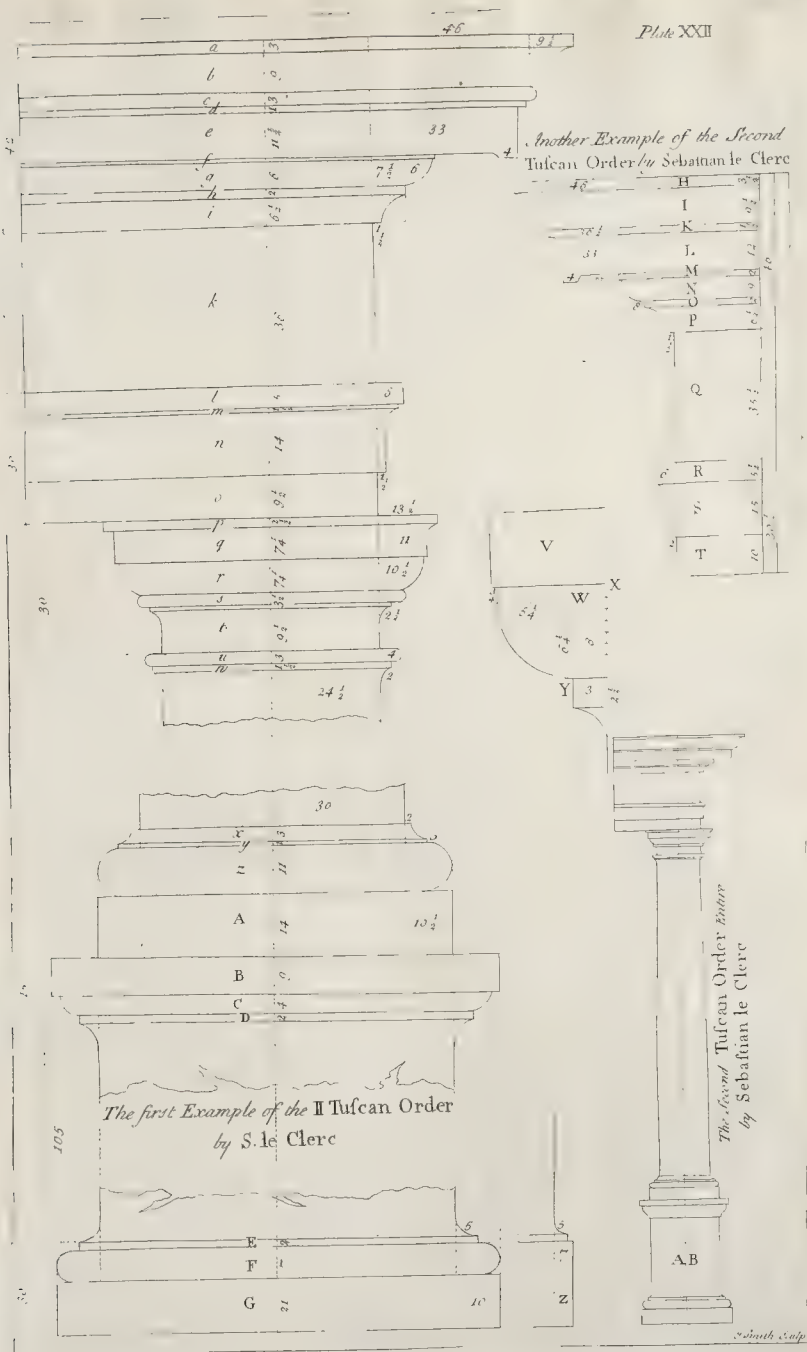










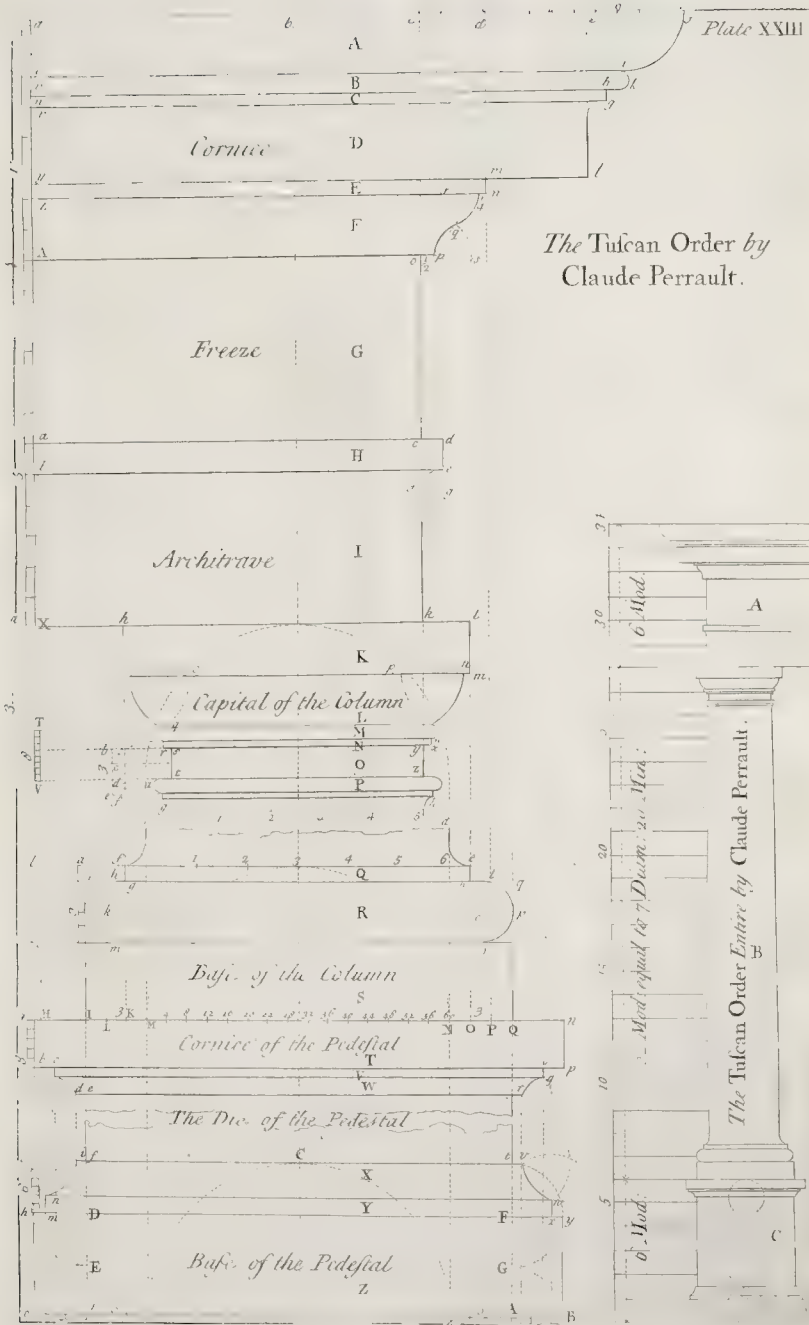


The first Example of the II Tuscan Order by S. le Clerc

The Second Tuscan Order by Sebastien le Clerc

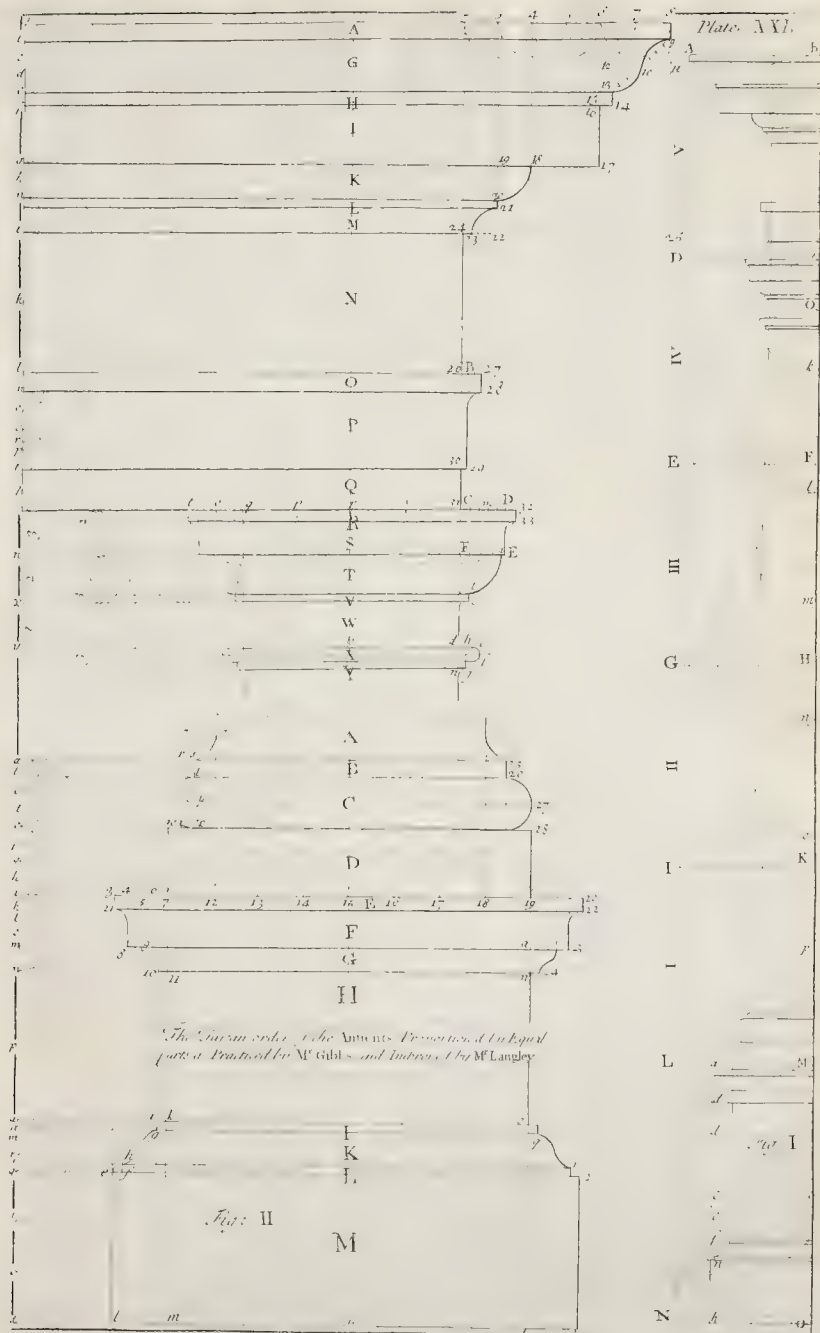


The Tuscan Order by  
Claude Perrault.

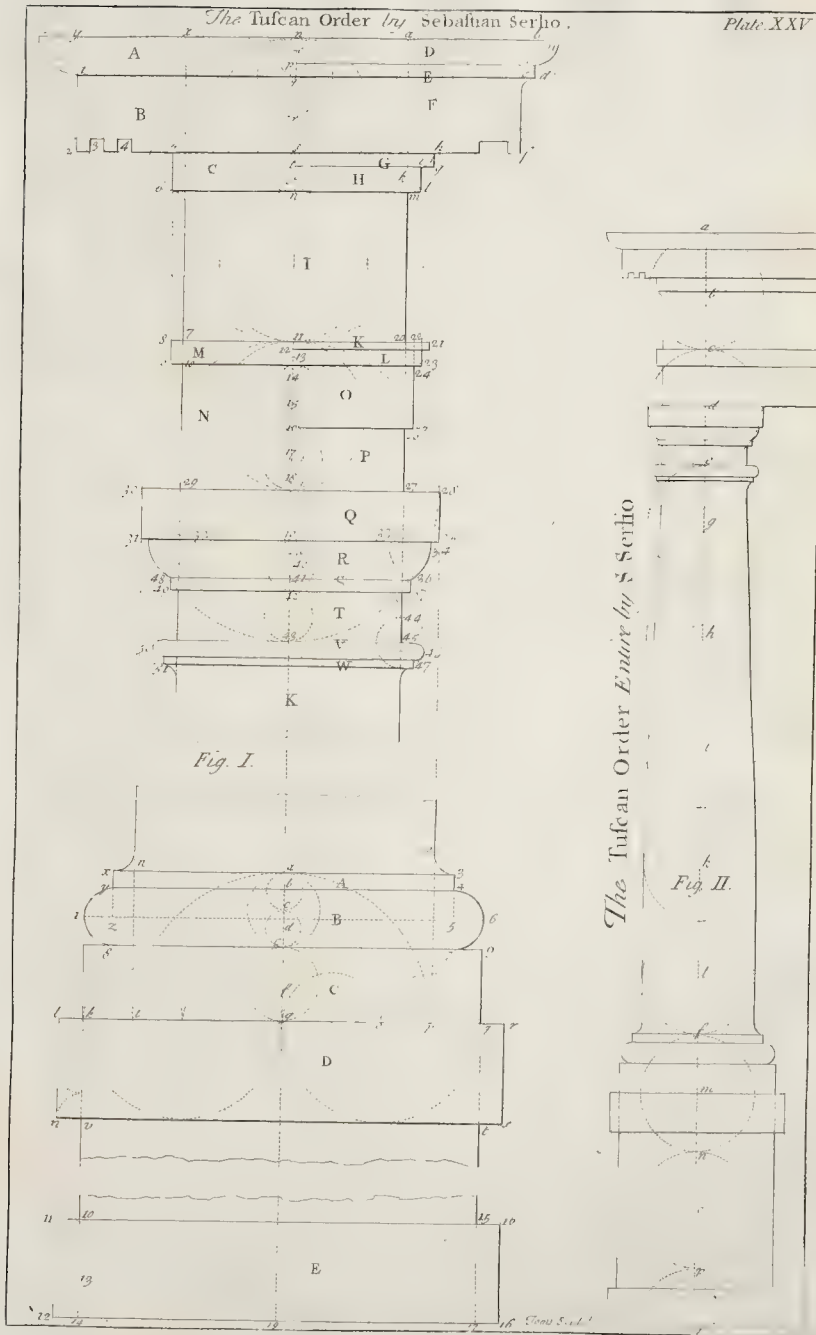












The Tuscan Order Engraved by S. Serlio

Fig. II.

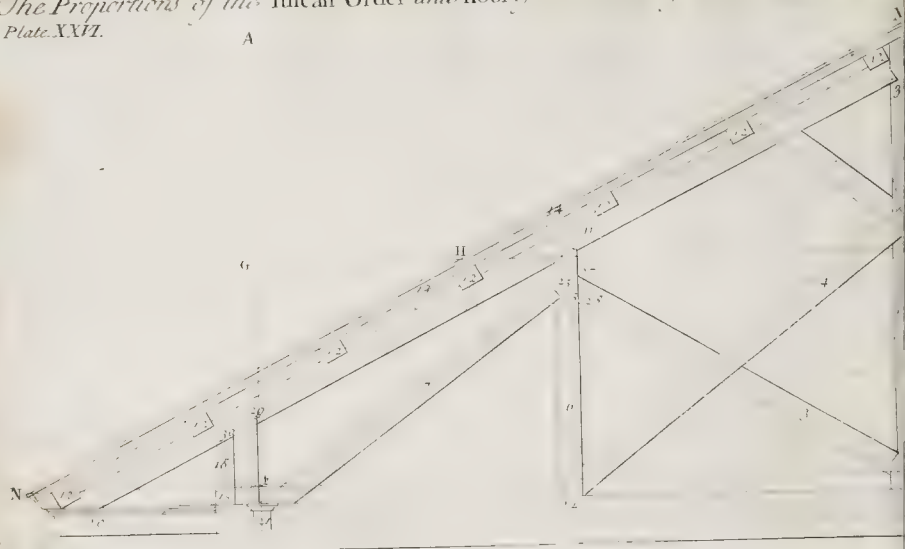




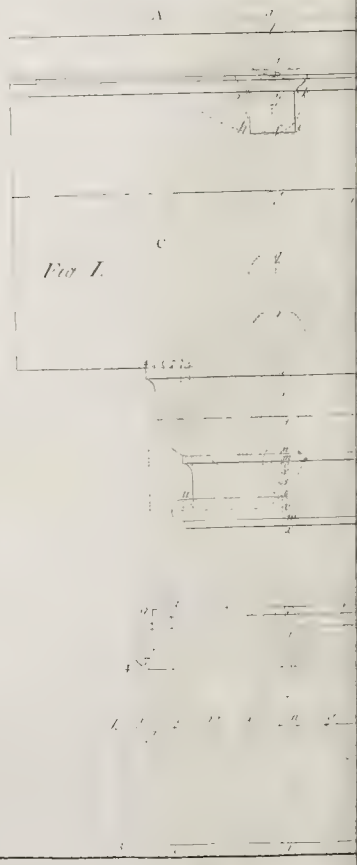


*The Proportions of the Tuscan Order and Roof of the Portico of St Paul Covent-Garden*  
 Plate XXII.

A



*Fig. II.*



*Fig. I.*

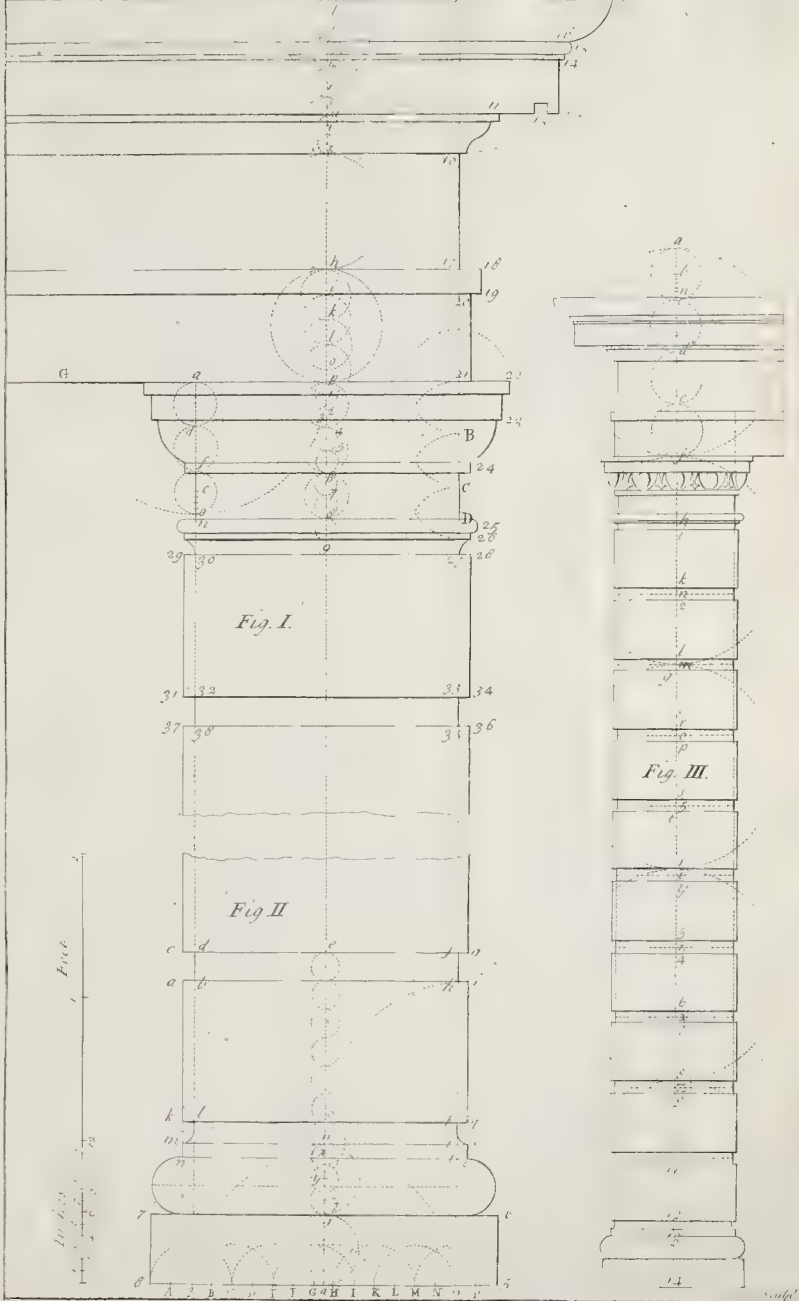




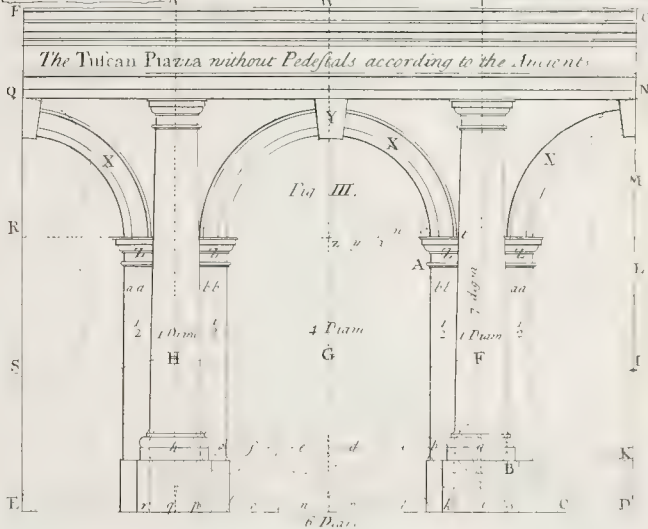
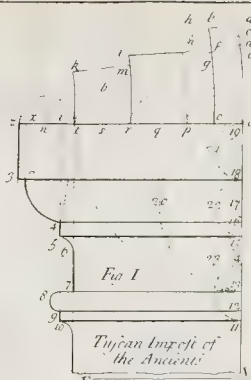




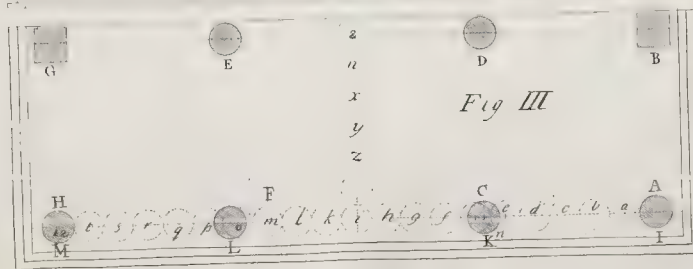
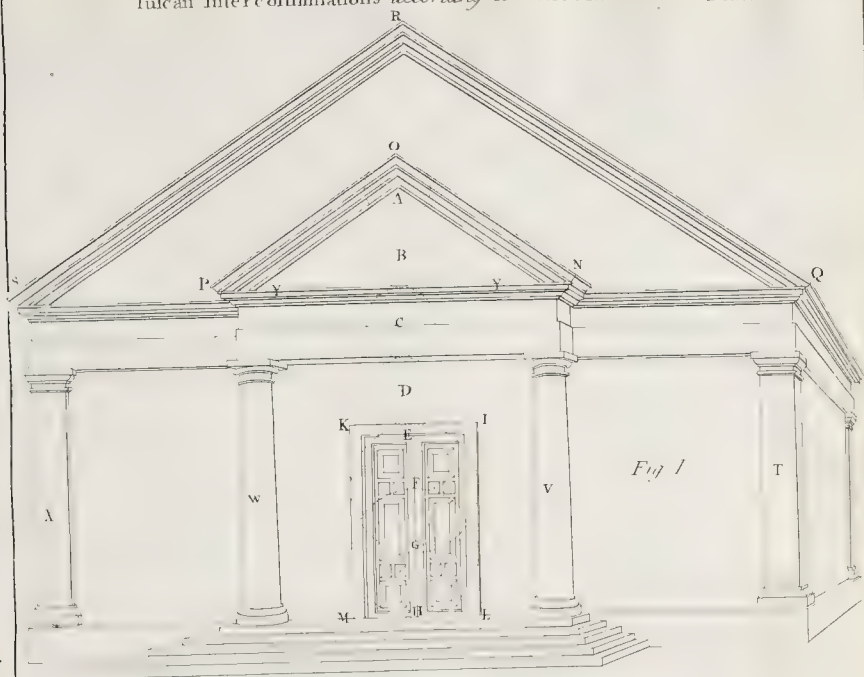






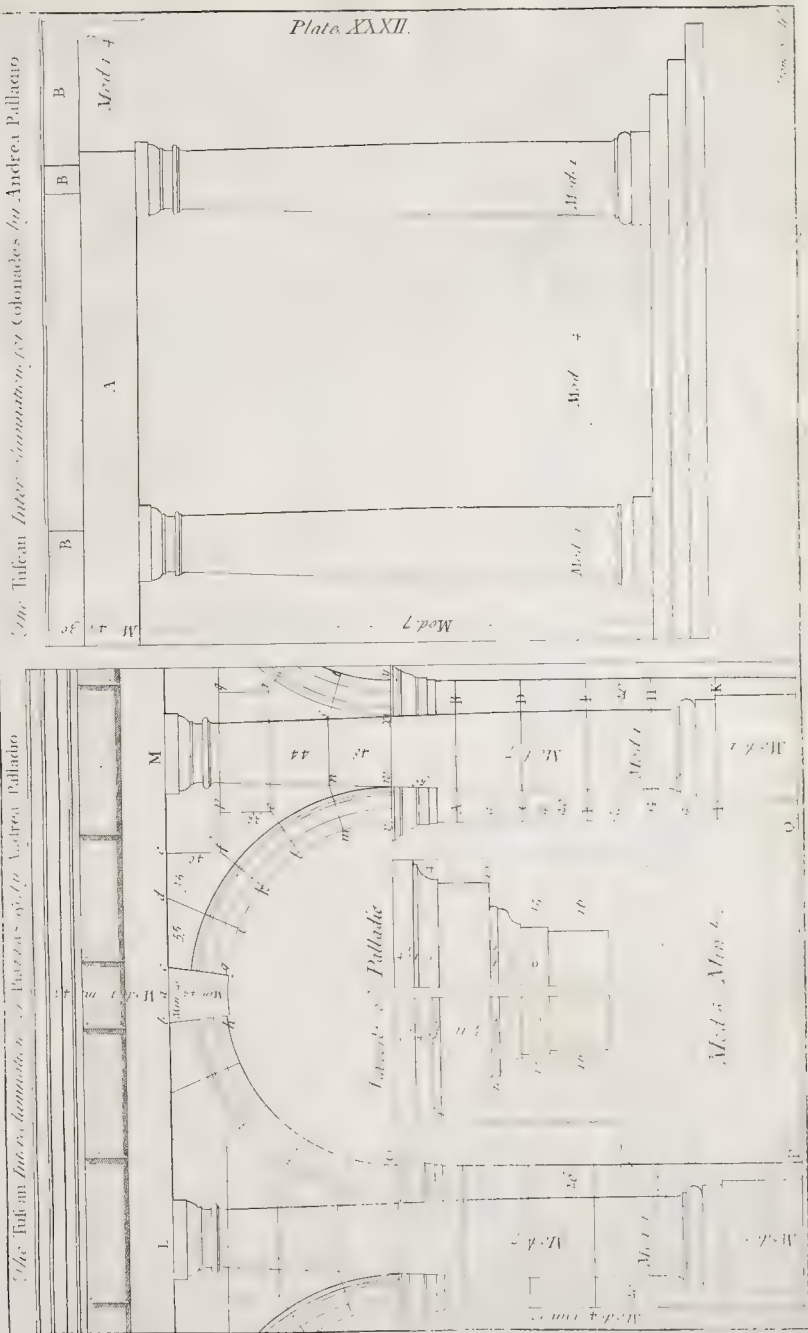




















\*Capital & Architrave Freeze & Cornice \*

\*  $M_1$  \*  $M_1$  \*  $M_1$  \*  $M_1$  \*  $M_1$  \*  $M_1$  \*

Fig. I

The Tuscan  
Intercolumnation  
By Vignola

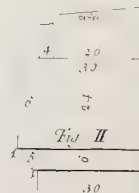
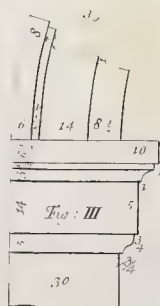
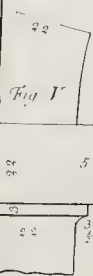
Shaft of the Column .

$M_1$  : 12

4 Mod  $\frac{3}{8}$

$M_2$

Base



Tuscan Imposts by le Clerc .

(B. Cote, scale . . .)



Fig. I

The Tuscan Piazza  
without Pedestals  
(By Vignola)

et. 12. 1/2

Mod. 6 1/2

Tuscan  
Piazza by  
de Clerc

Fig. III

6 m. x 1

Tuscan  
Intercolumniation  
by  
de Clerc

Fig. II

1 m. 15

1 m. x 1 1/2



Fig. I.

The  
Tuscan Piazza  
with Pedestals  
By Vignola.

Pedestal

Mod. 1

M. 1

M. 1

M. 2

Mod. 2

Fig. I

Fig. II

Fig. III

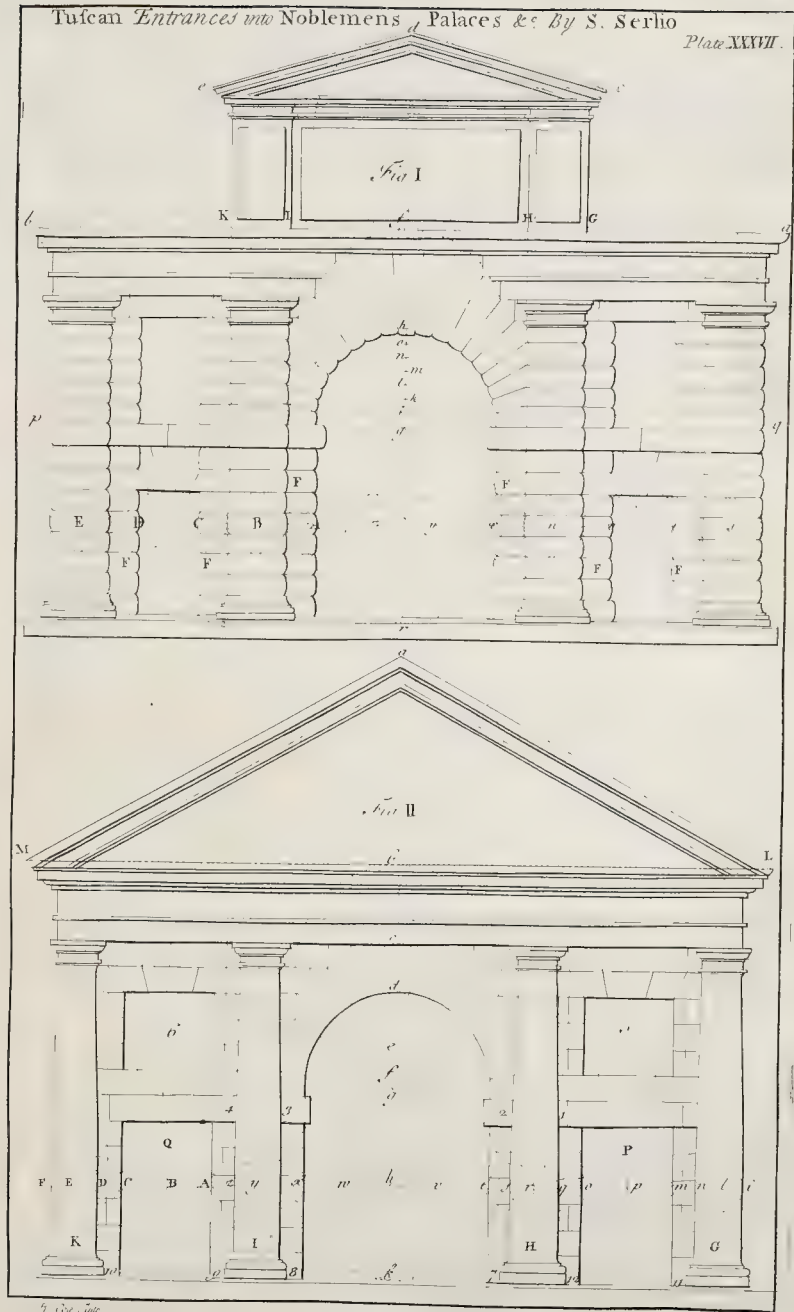
Fig. IV

Tuscan Imposts by Le Clerc

B. 1. 1. 1. 1.









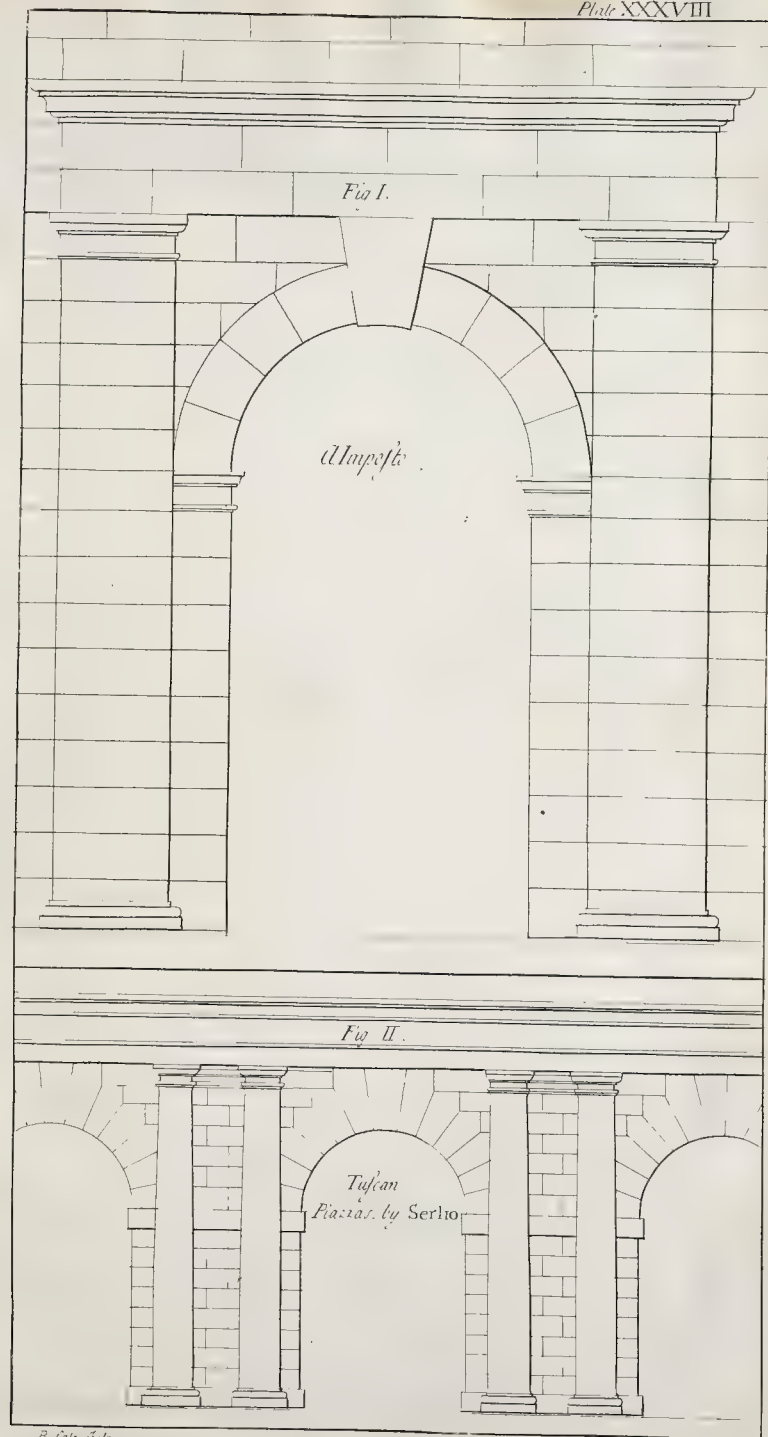






Fig. I

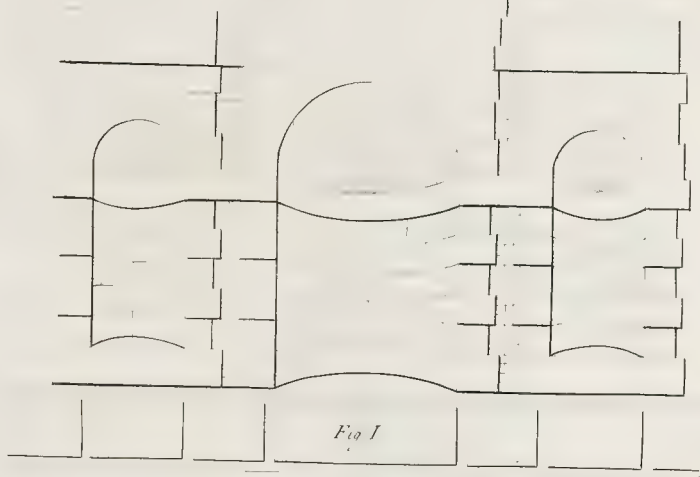
A Tuscan Gate  
from S. Serlio after the  
manner of  
Julius Romanus.

Fig. II

Tuscan  
but not ornamented  
by  
Sebastian Serlio



Tuscan Neaches &  
Sebastian Serlio



Tuscan Door  
Sebastian Serlio

Fig. II.

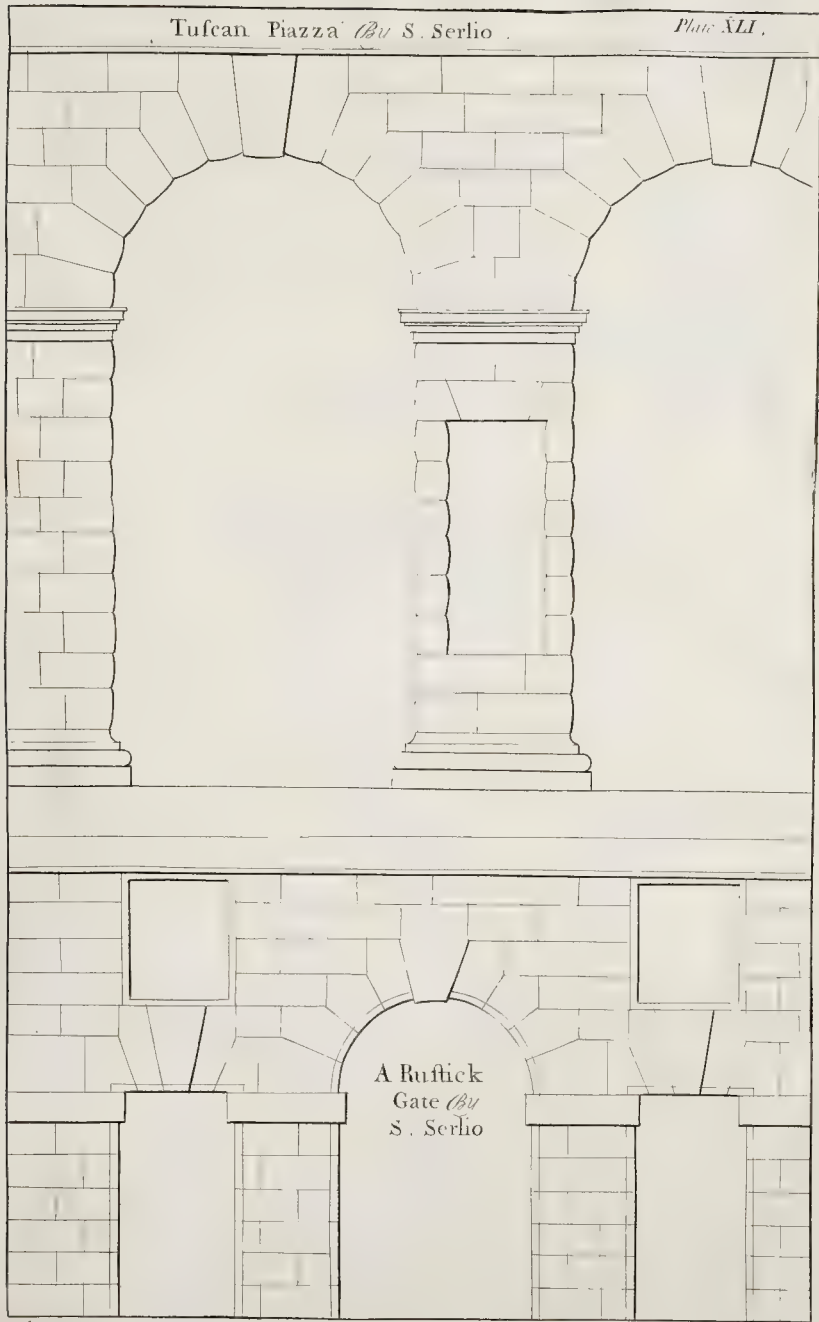


Tuscan Window  
Sebastian Serlio

Fig. III



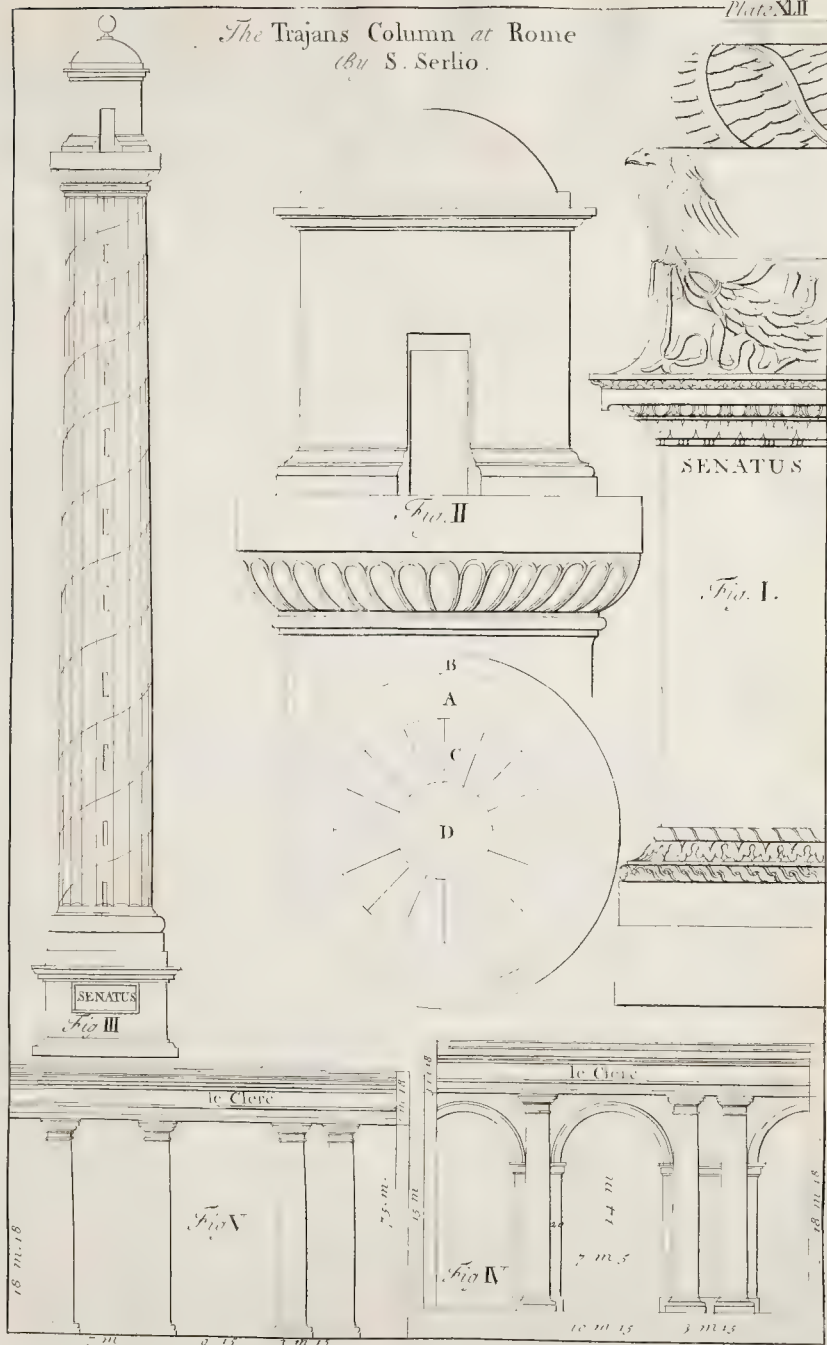




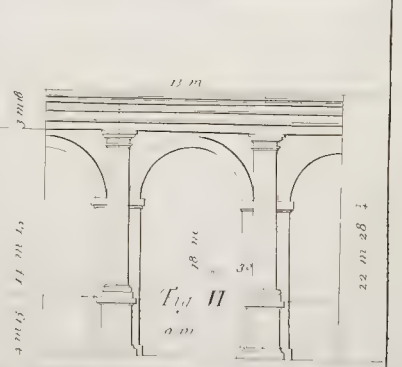
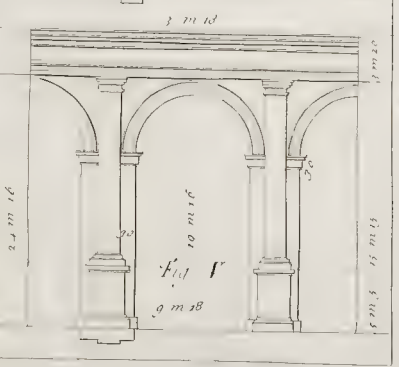
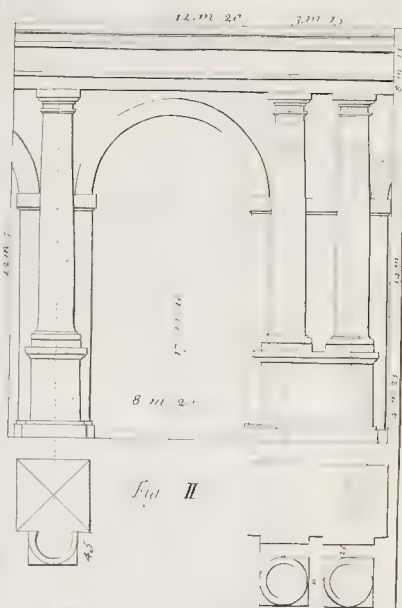
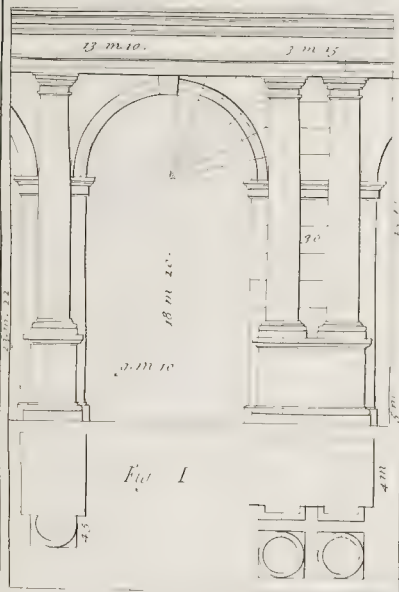




The Trajans Column at Rome  
(By S. Serlio.)





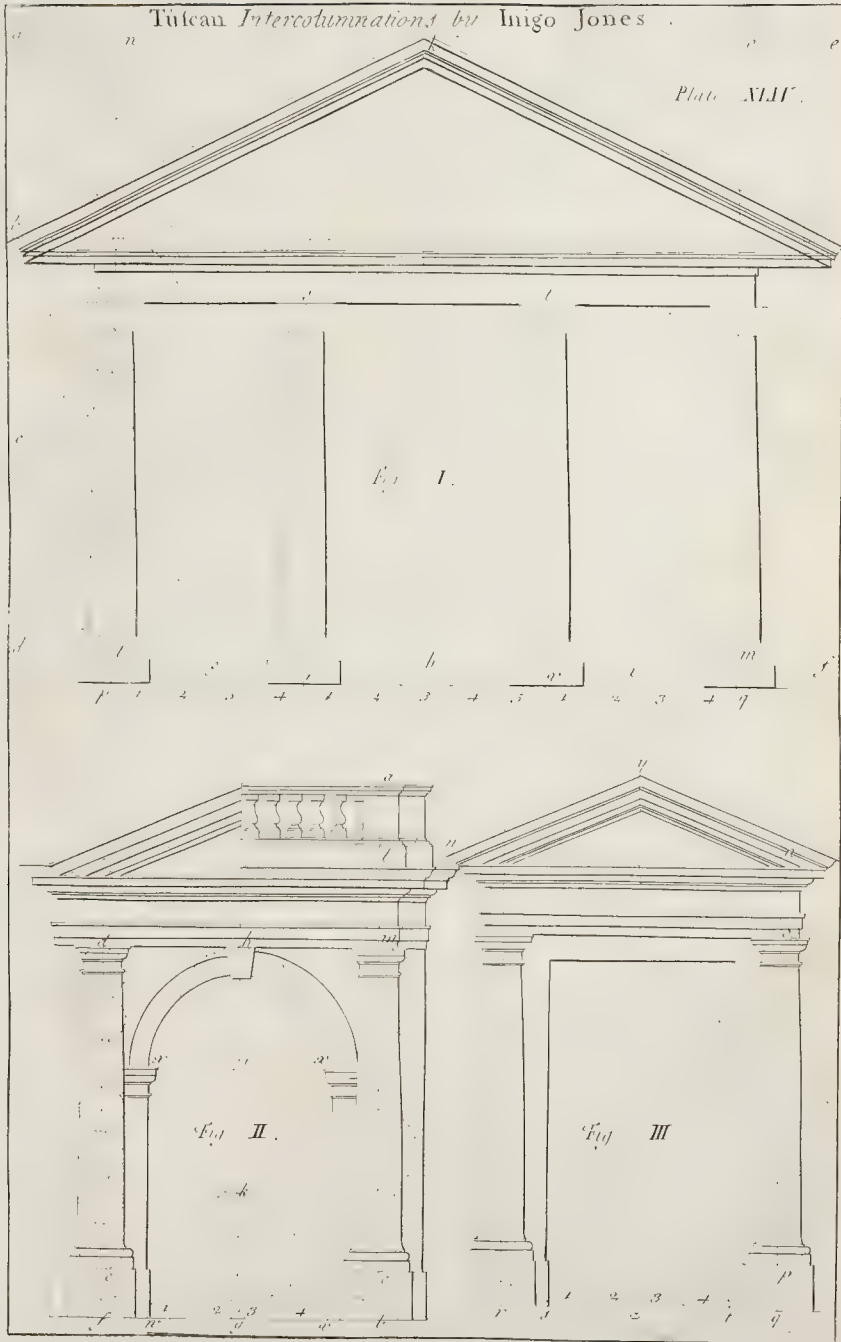






Tuscan Intercolumnations by Inigo Jones .

Plate XLII.









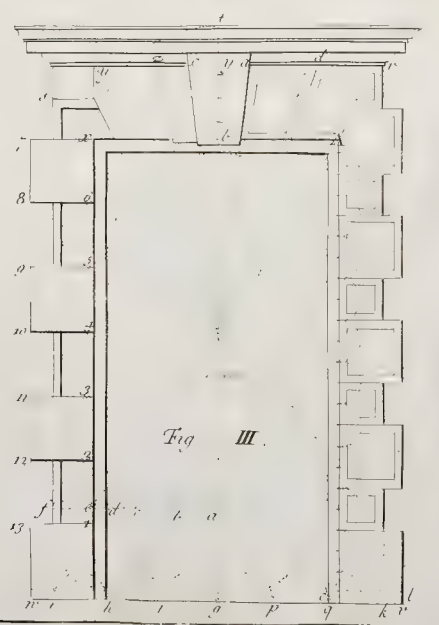
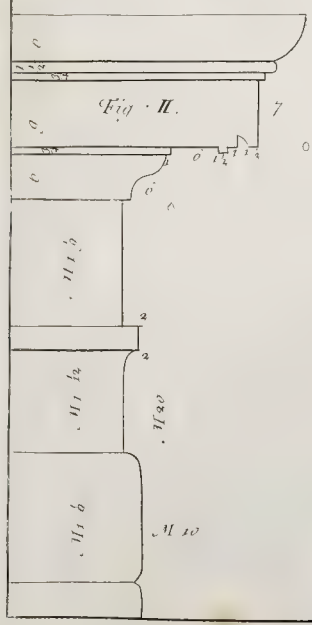
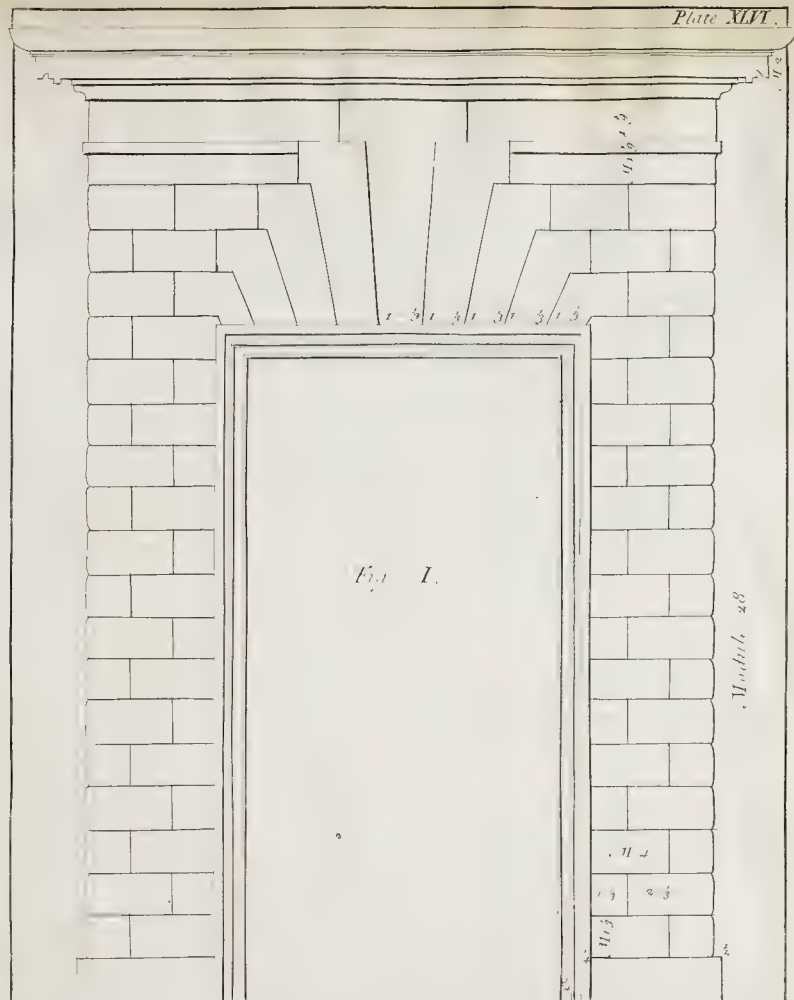






Fig: III.

The Base to the  
Doric Pedestal  
Geometrically Described.

Fig: I

Fig: II.

Fig: IV.

B. Cote. sculp.



The Cornice  
to the  
Dorick Pedestal

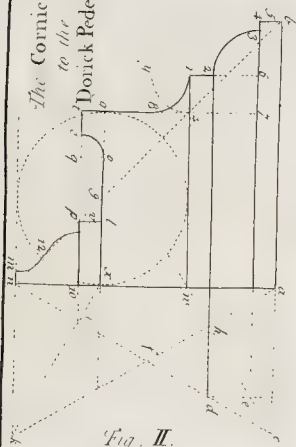


Fig. II.

The Die to the  
Dorick Pedestal

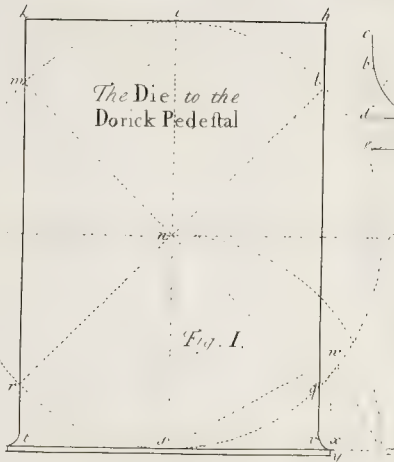
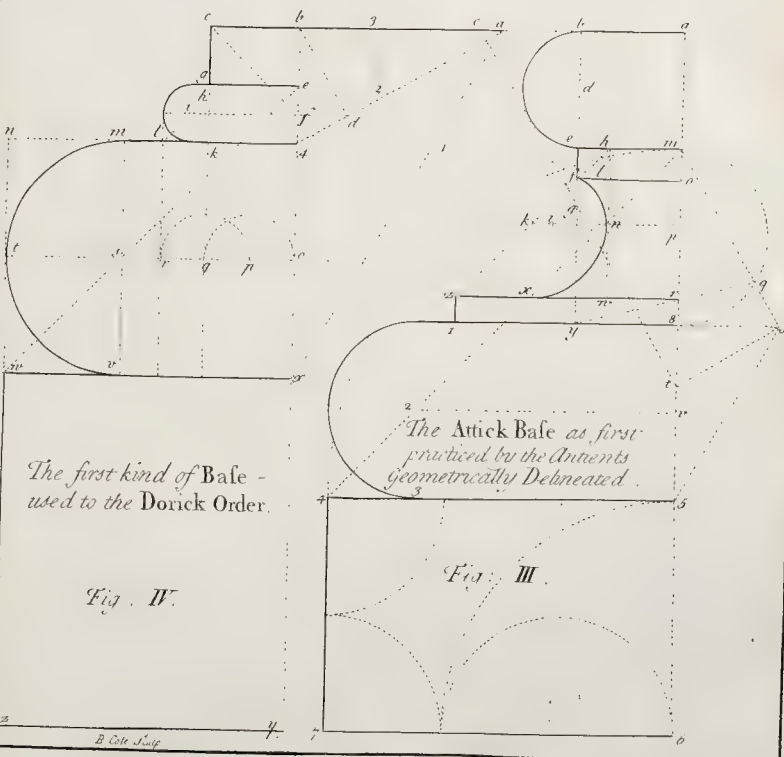
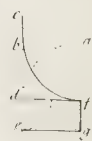


Fig. I.



The first kind of Base -  
used to the Dorick Order.

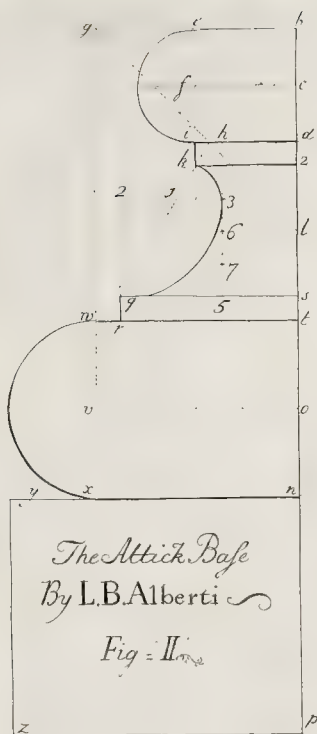
The Attick Base as first  
practiced by the Ancients  
geometrically Delineated.

Fig. IV.

Fig. III.







Capital

Shaft

Fig. I

Base

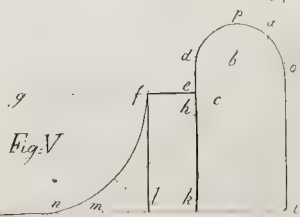
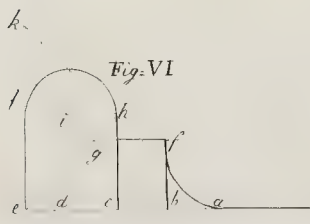
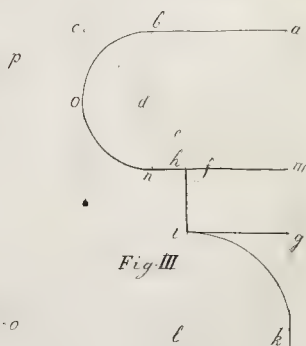
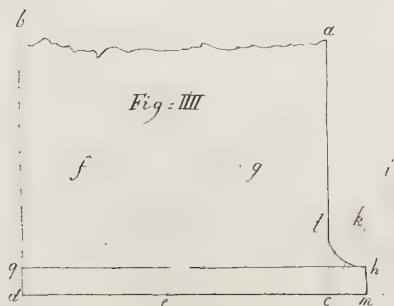




Plate. L

Fig. I

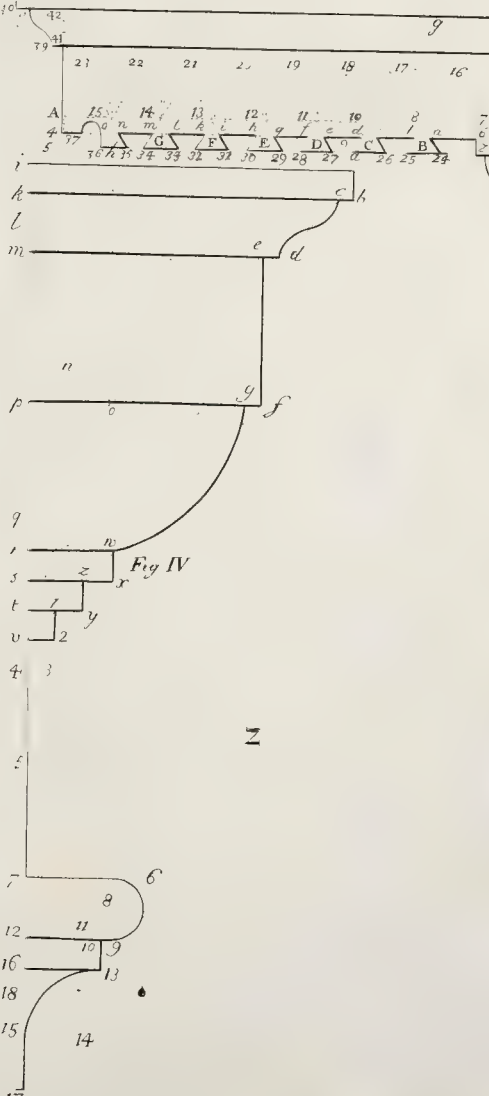


Fig. II

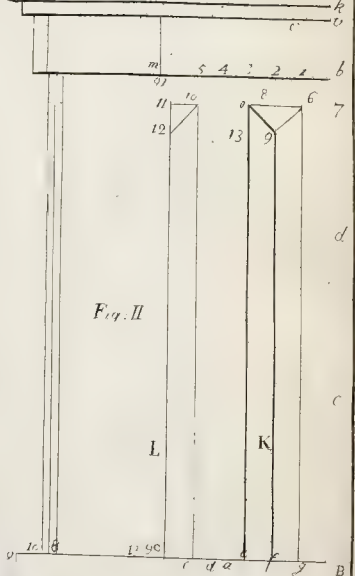
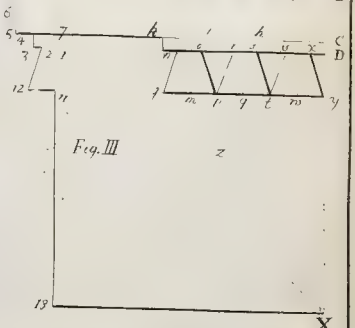


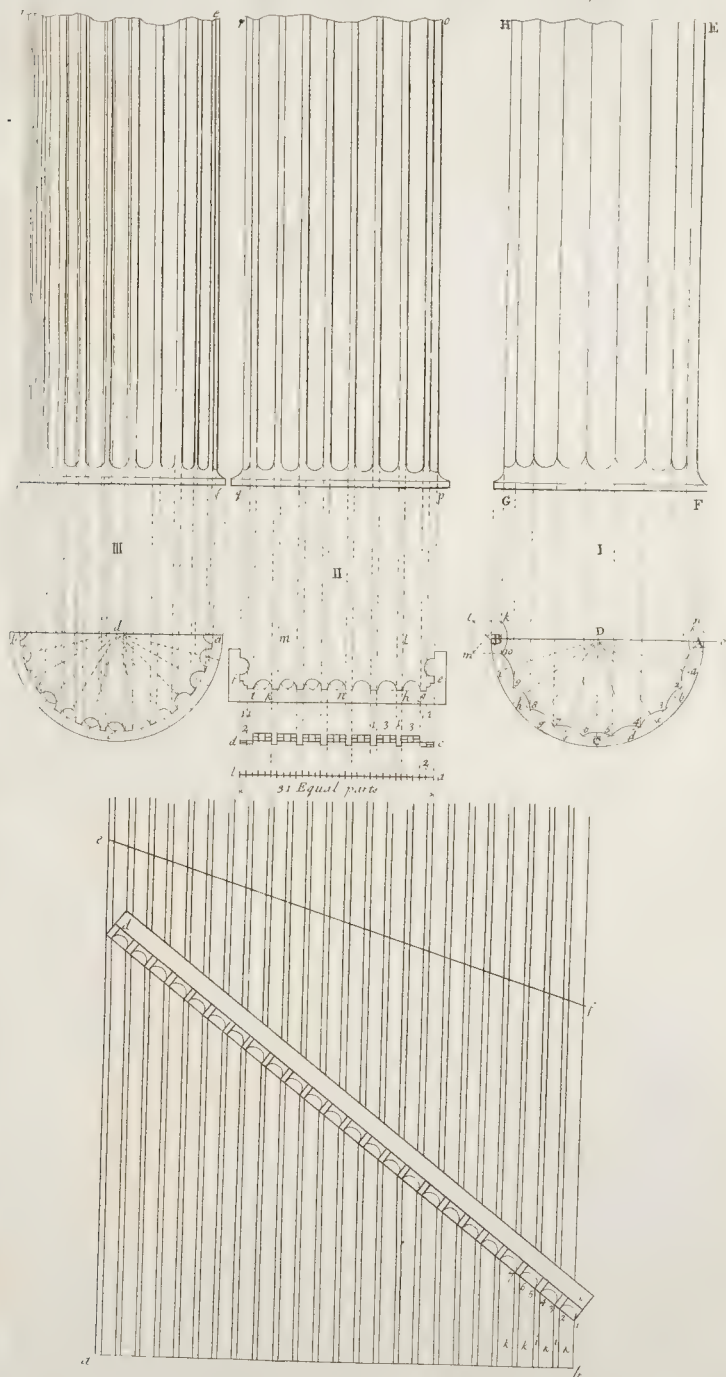
Fig. III





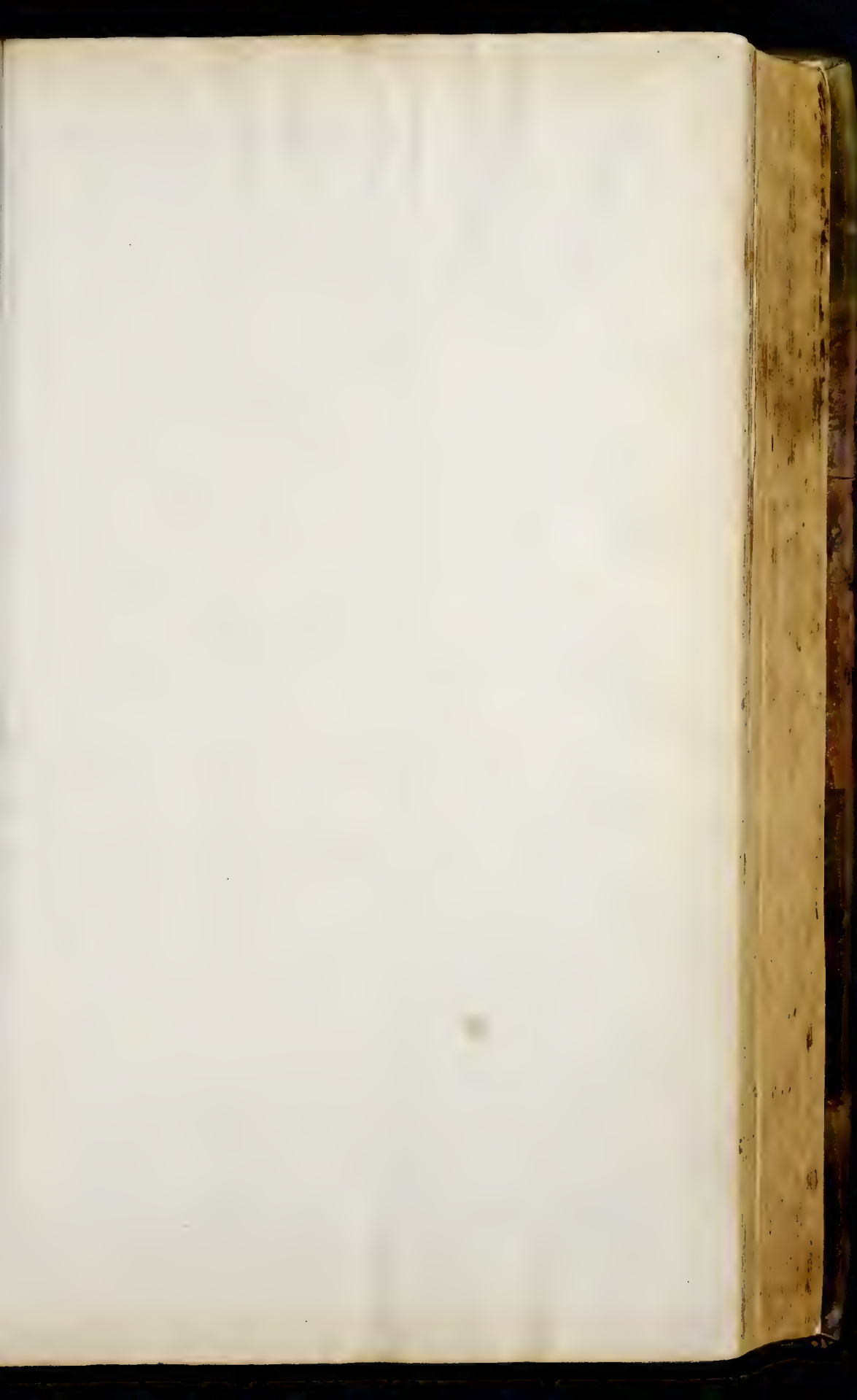
*The Manner of Fluteing Columns & Pilasters*

*Plate R to follow Plate L.*

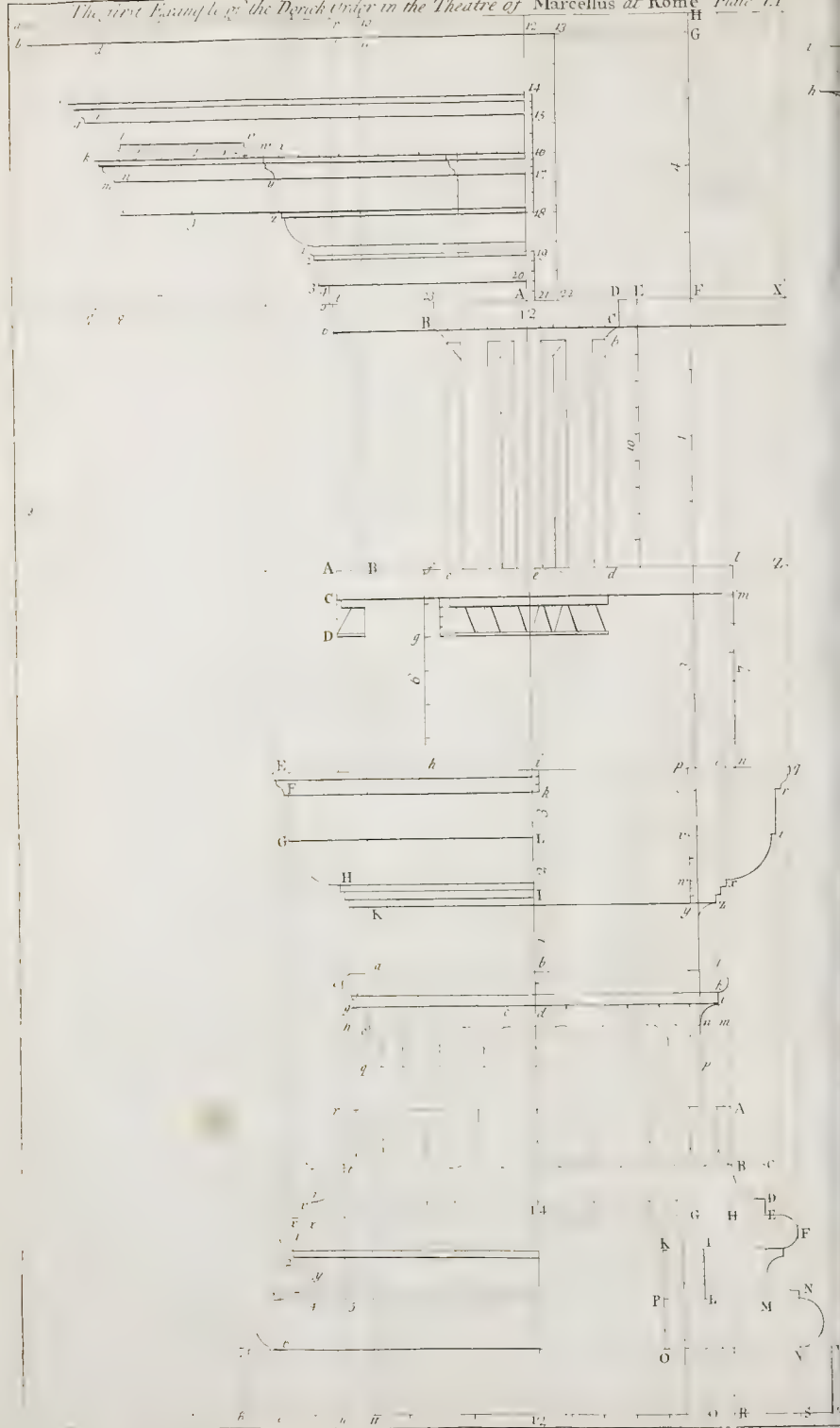


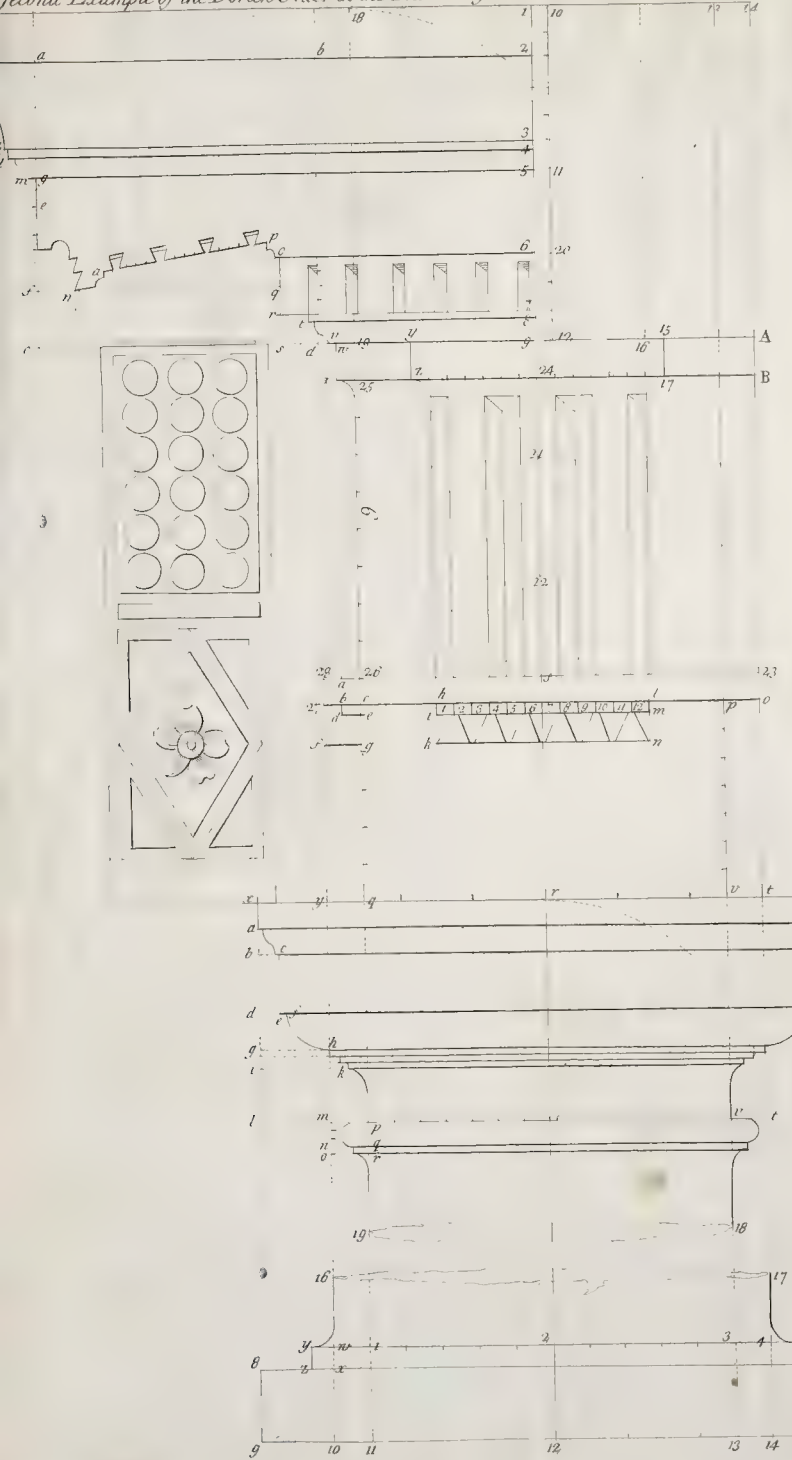






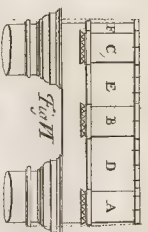
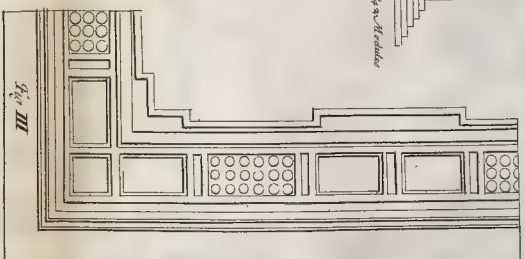
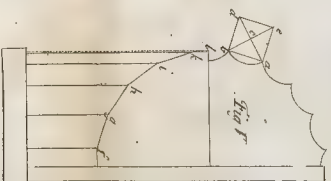
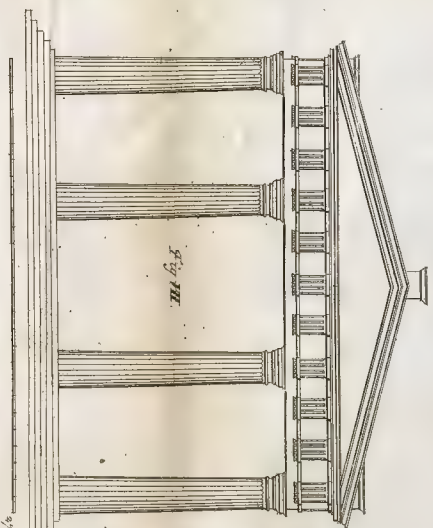
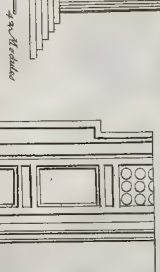
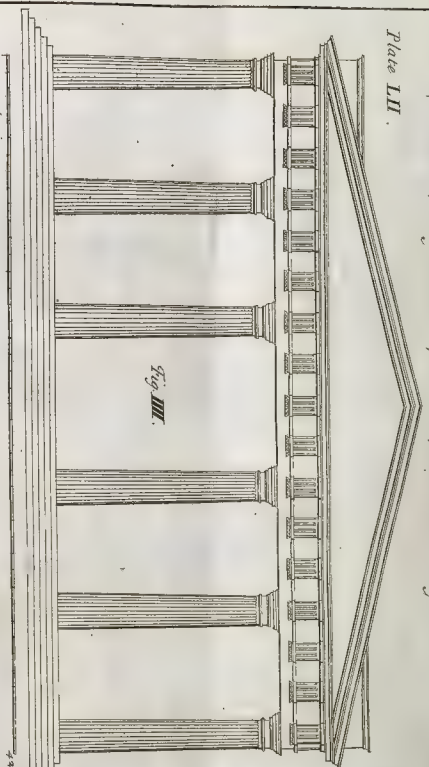
*The first Example of the Dorick Order in the Theatre of Marcellus at Rome Plate I. I.*



[illegible]



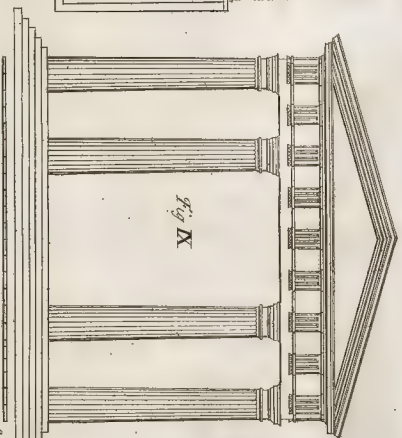
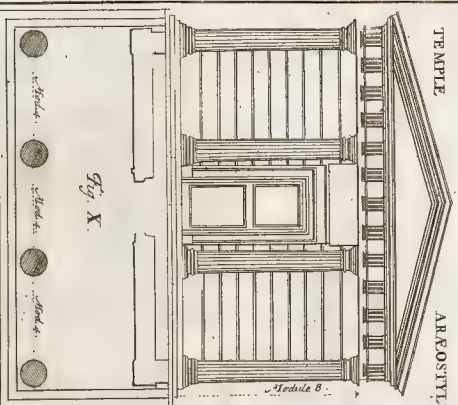




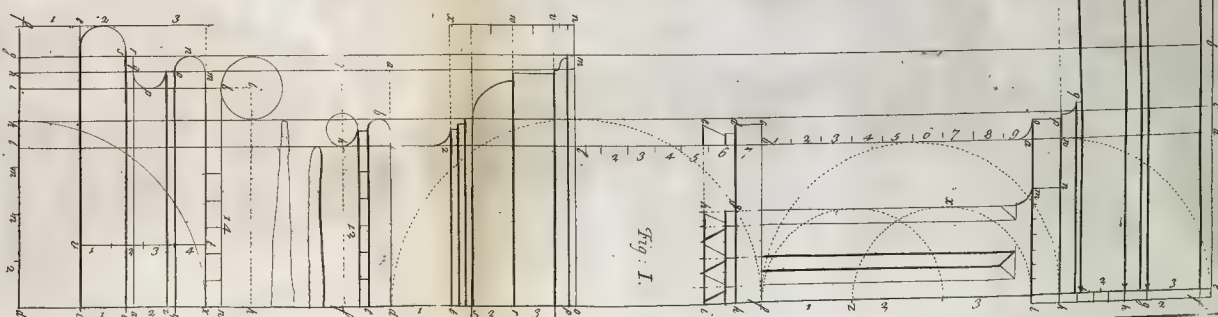
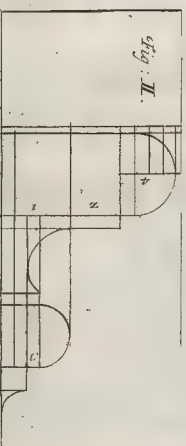
TEMPLE

ARFOSITYE

Module 6

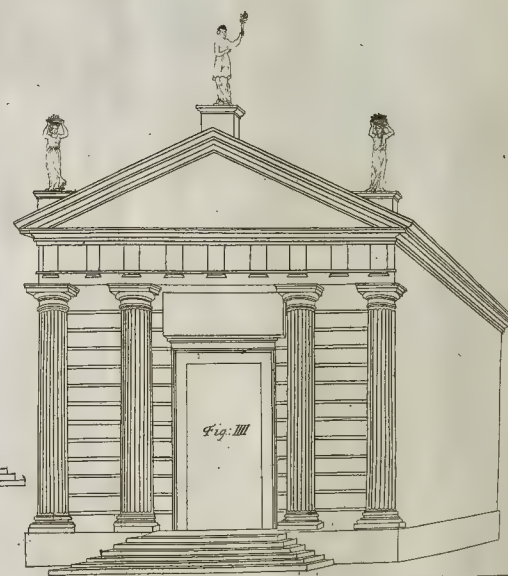
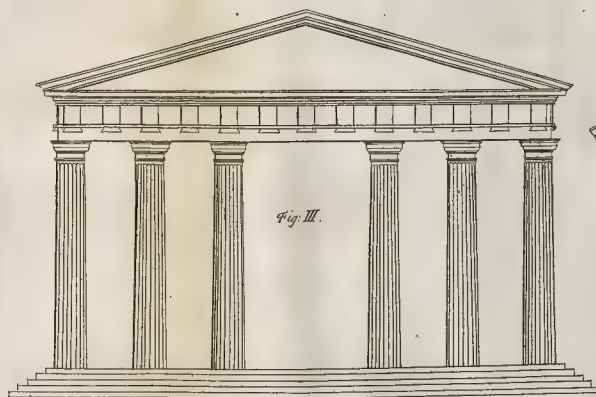
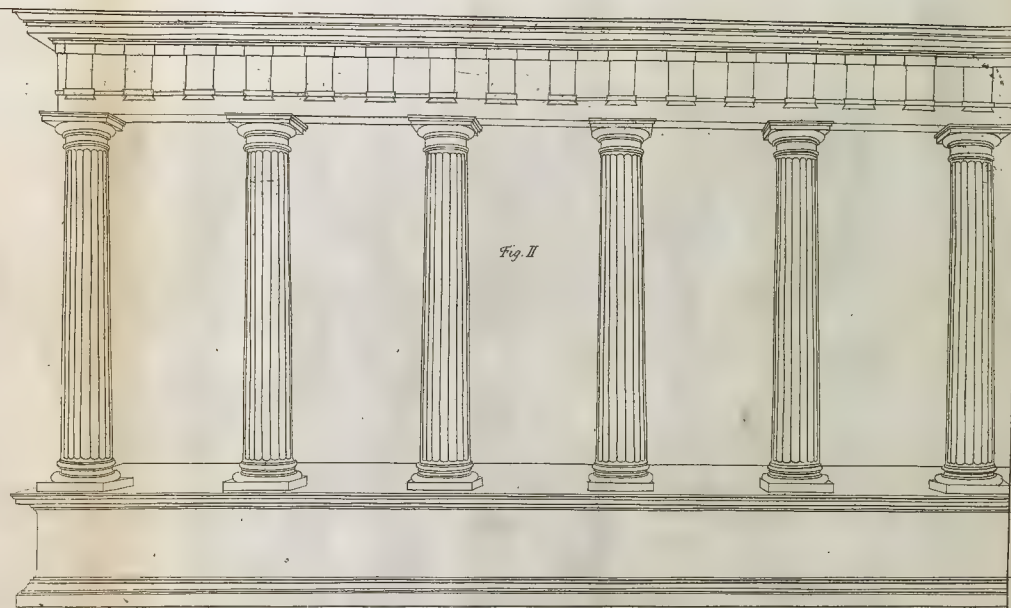
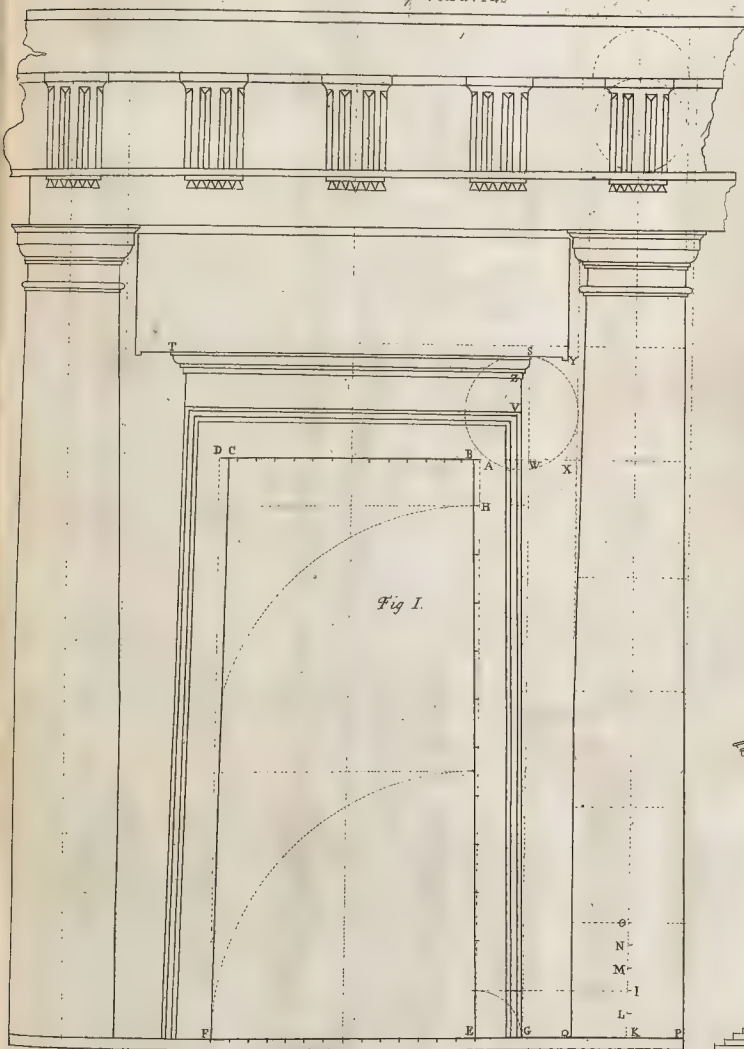


42 Modules



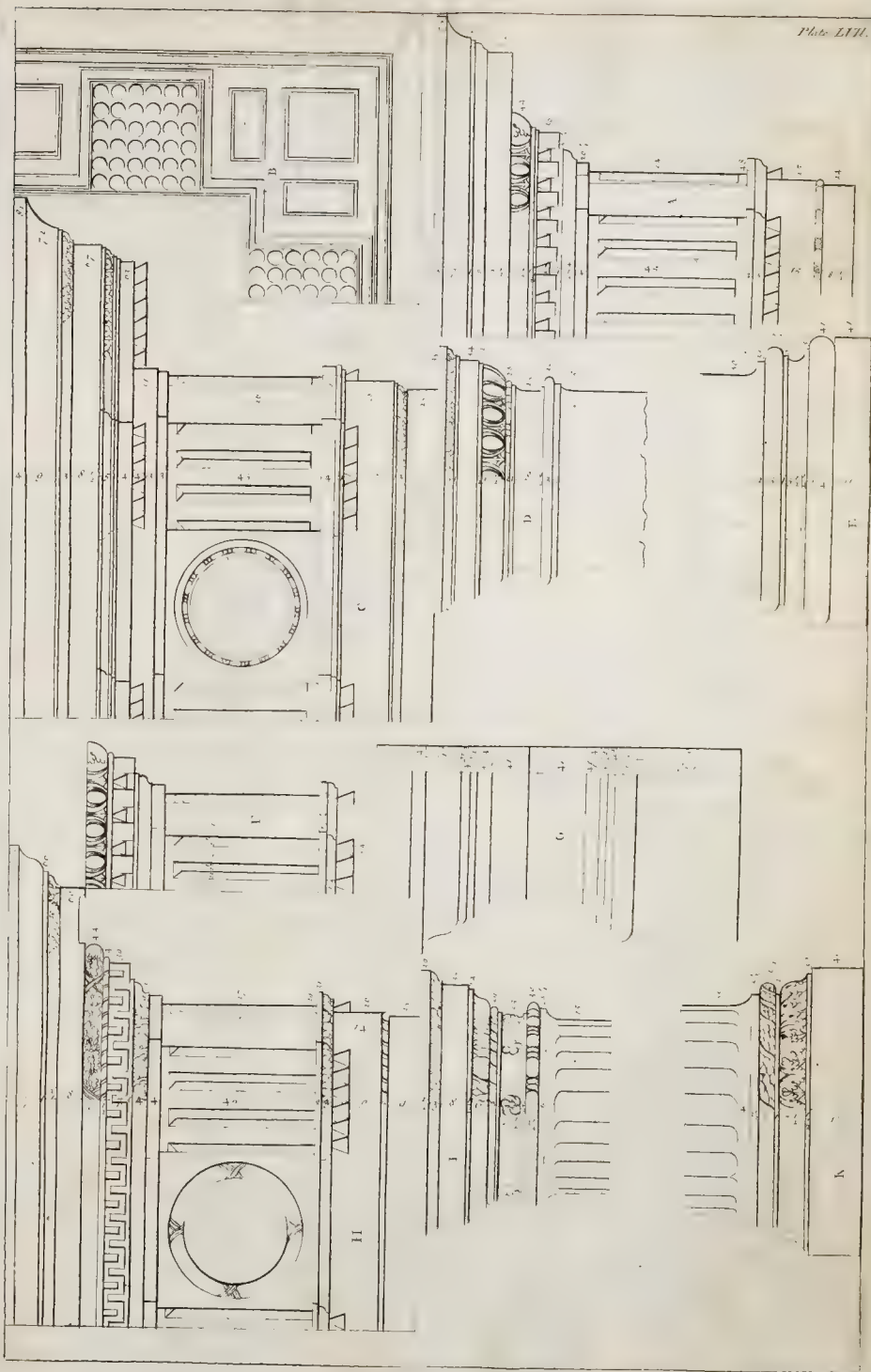


*Doric Intercolumniations by Vitruvius*



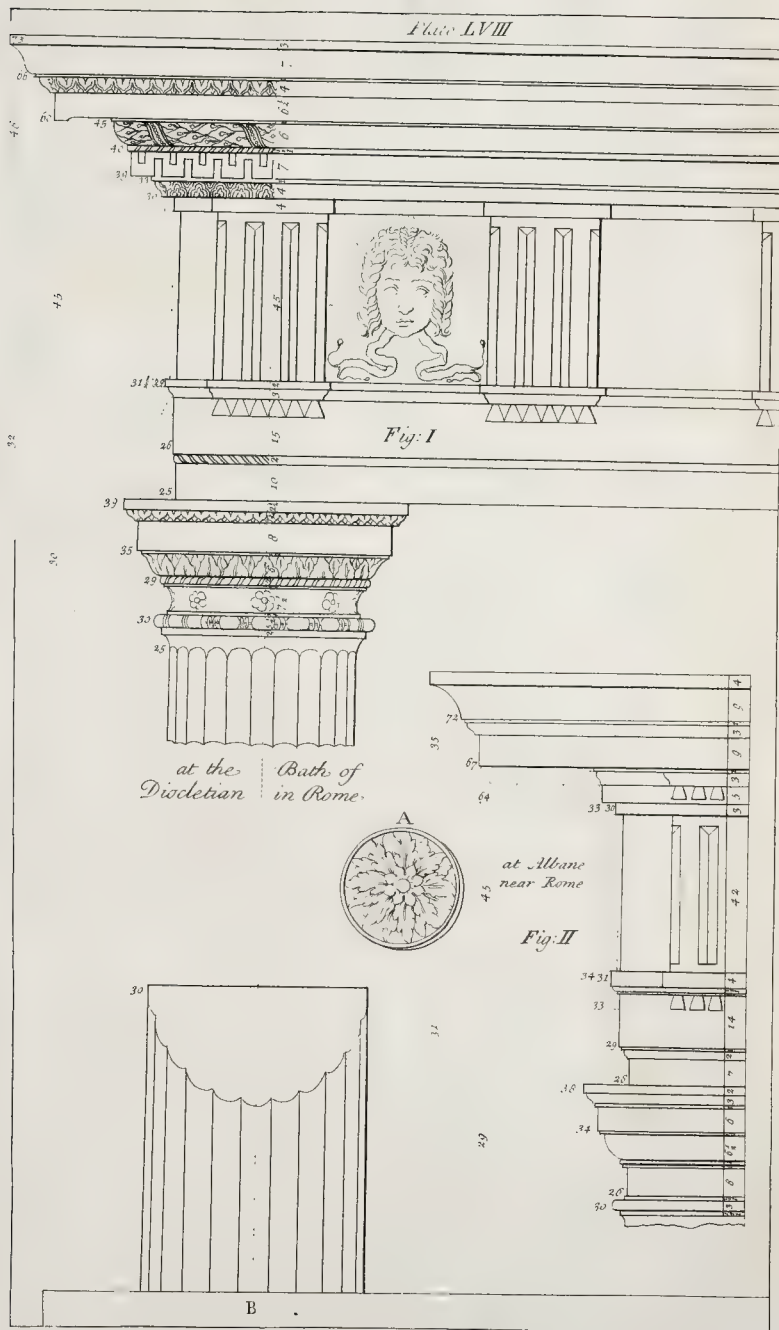




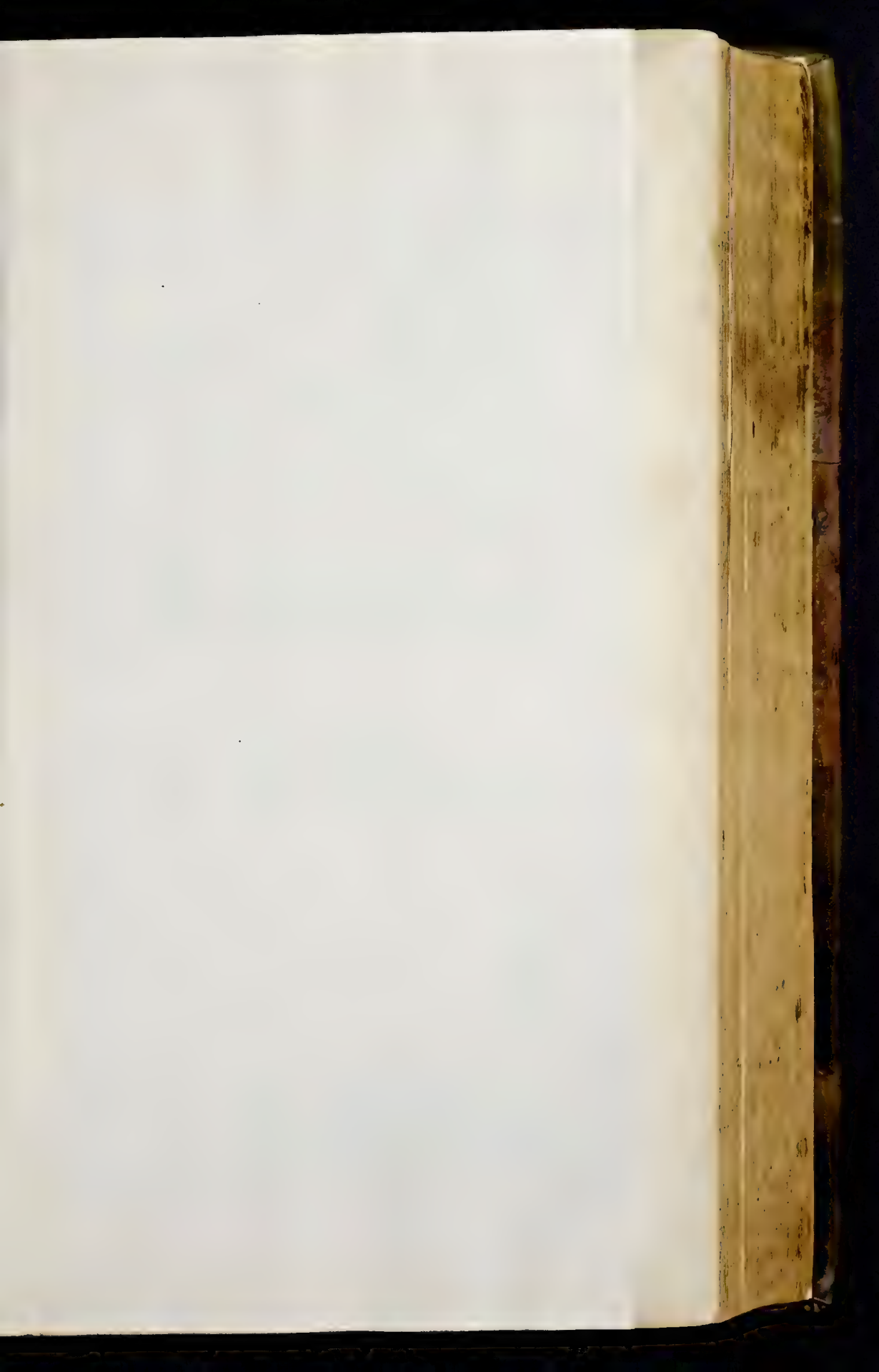




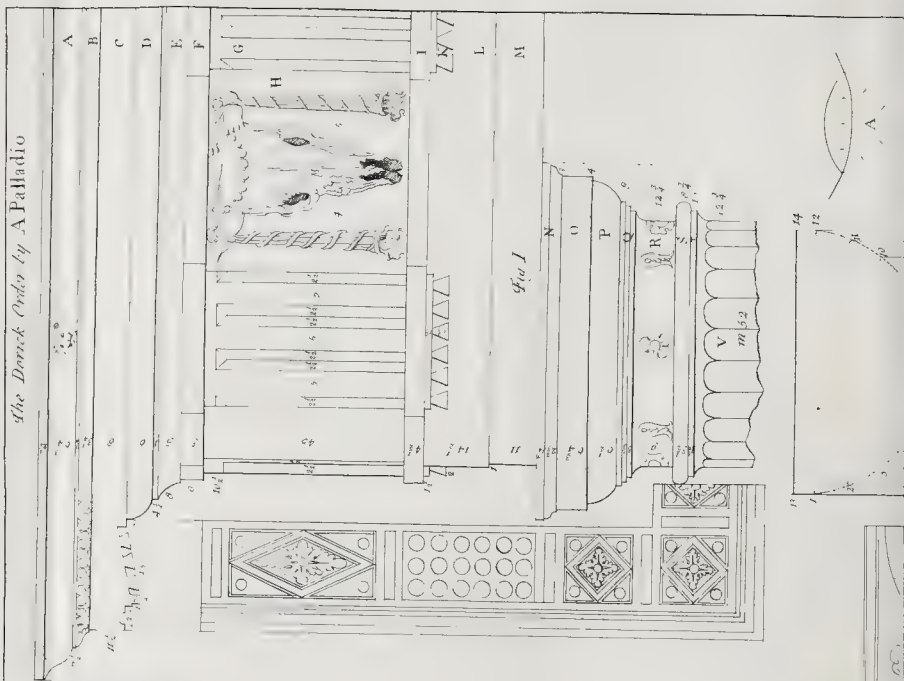
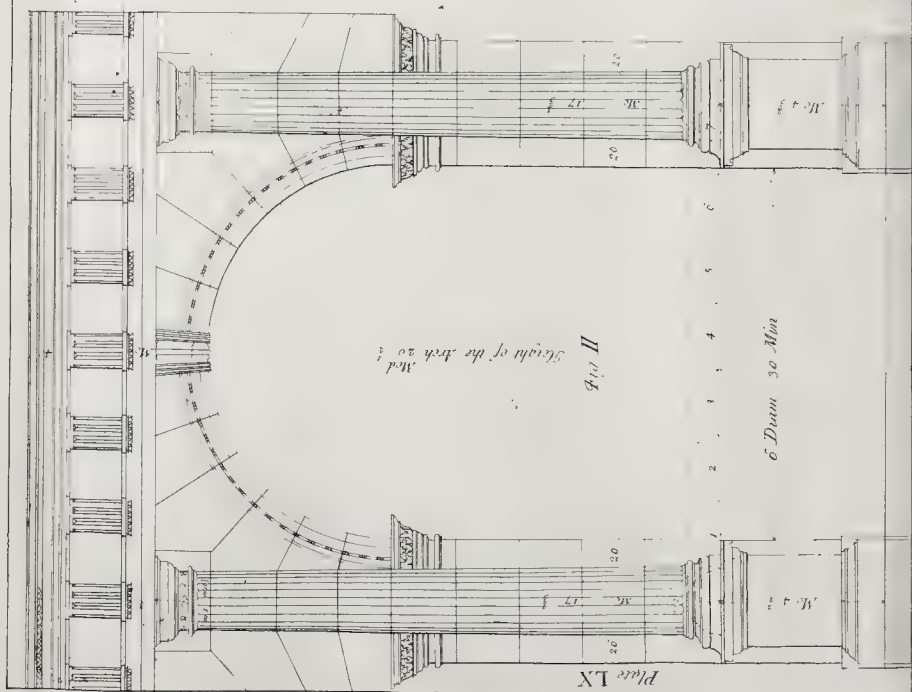




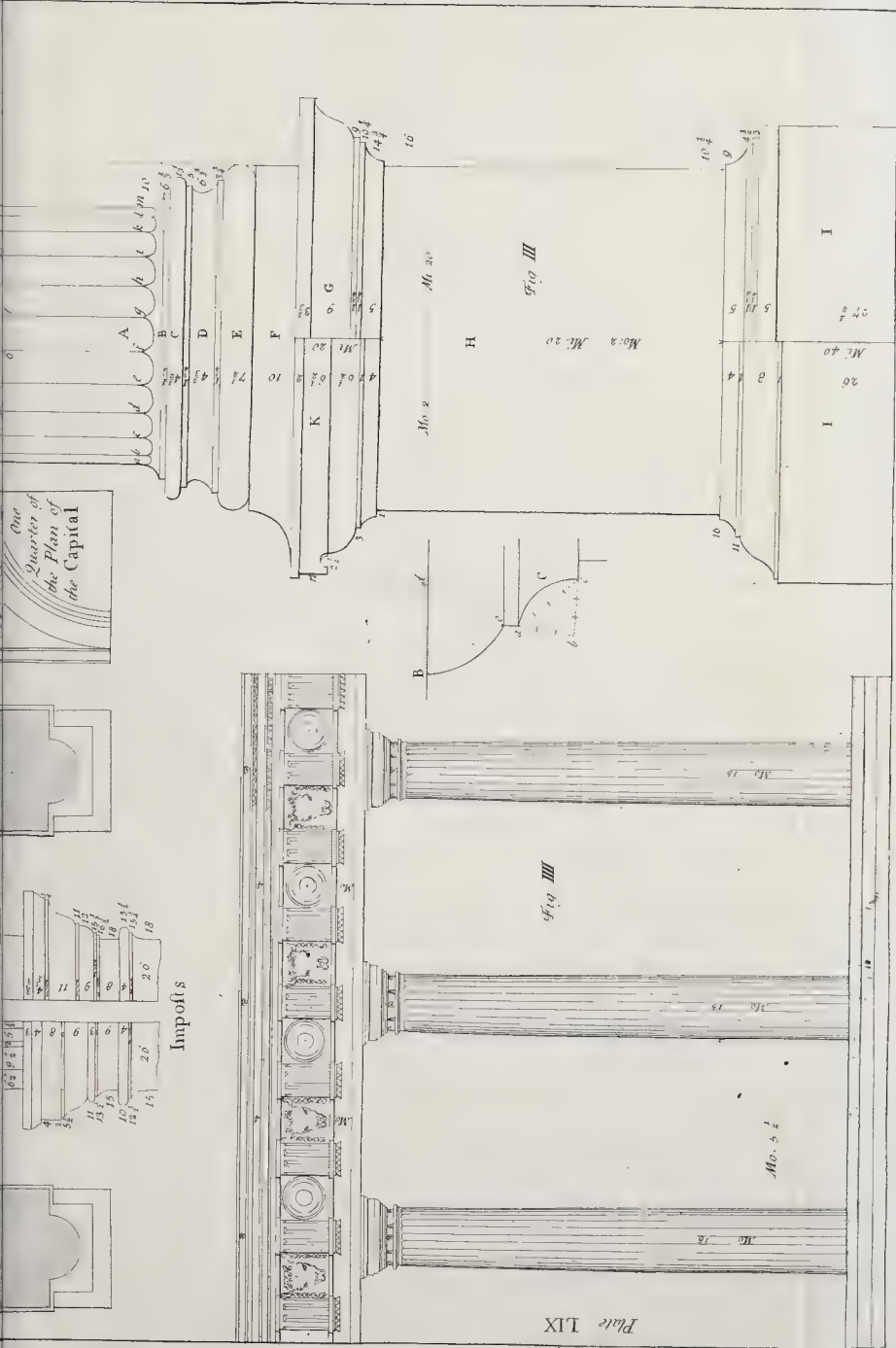




*The Dorick Order by A Palladio*

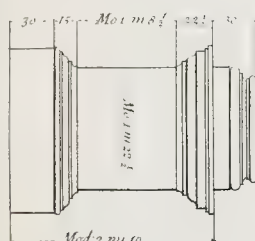
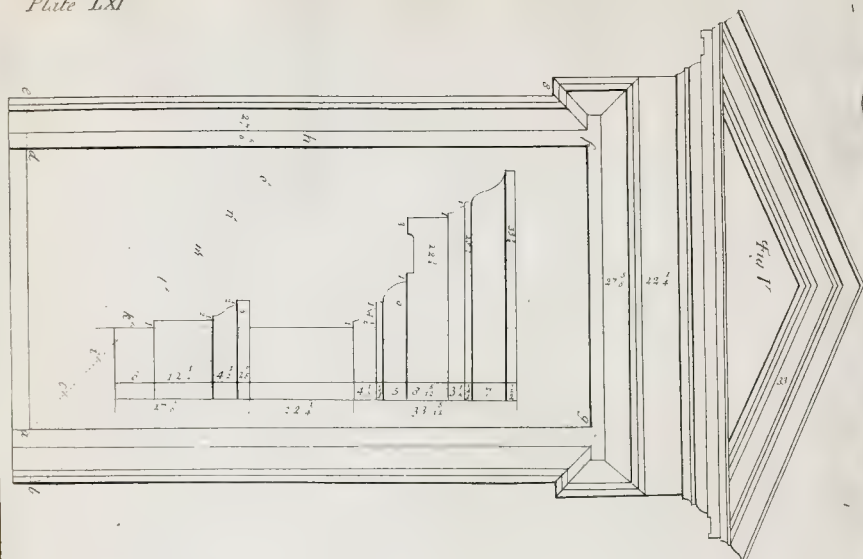








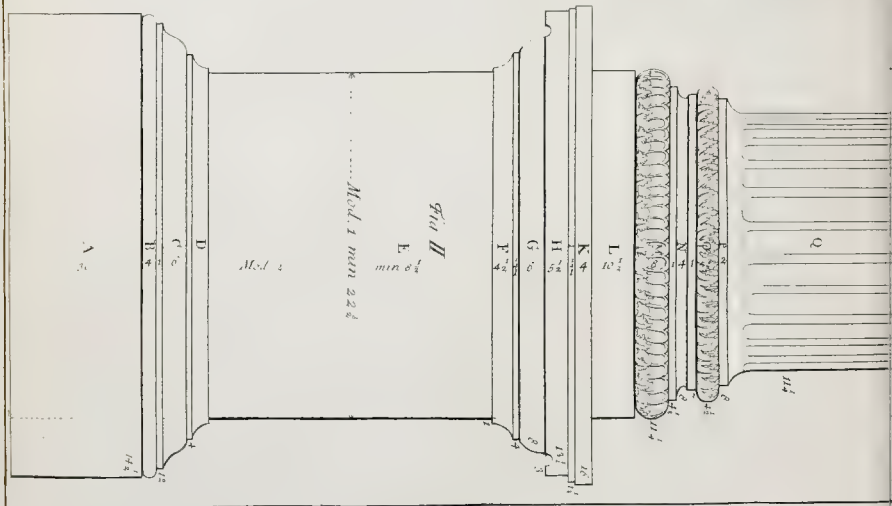


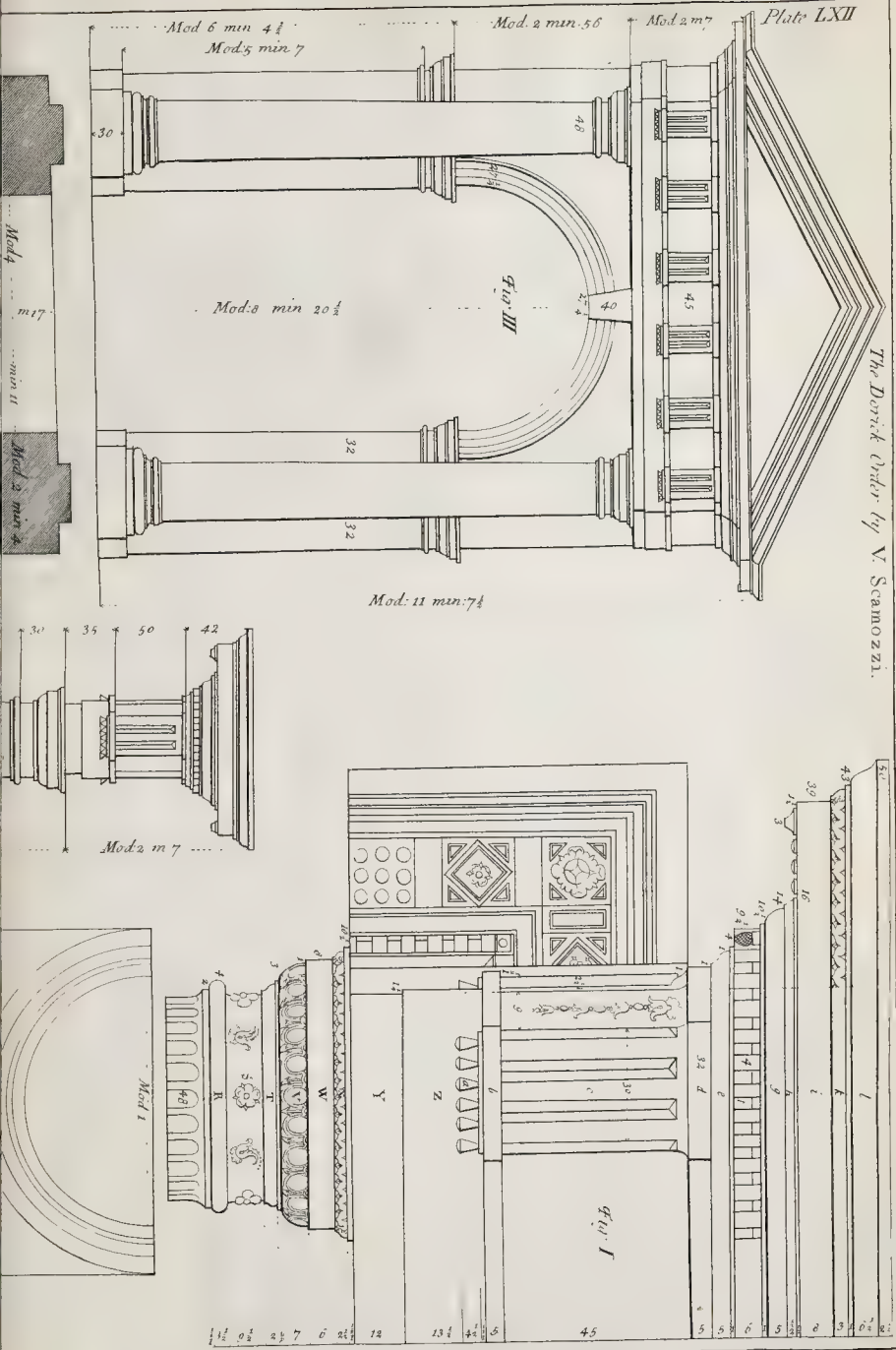


Mod. 1 min. 30

fig. IV

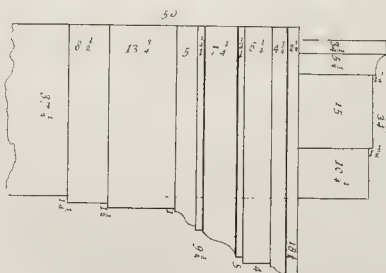
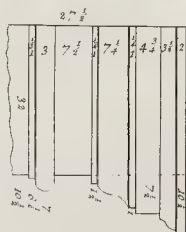
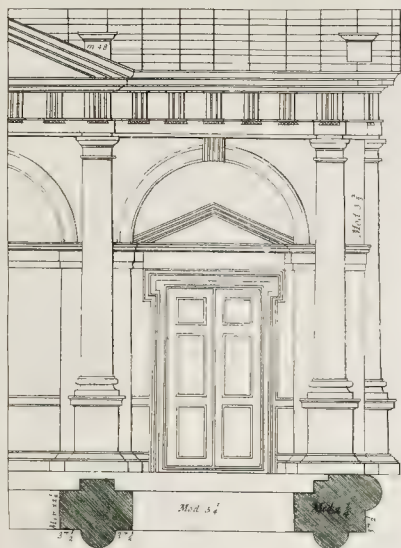
Mod. 3 min. 30



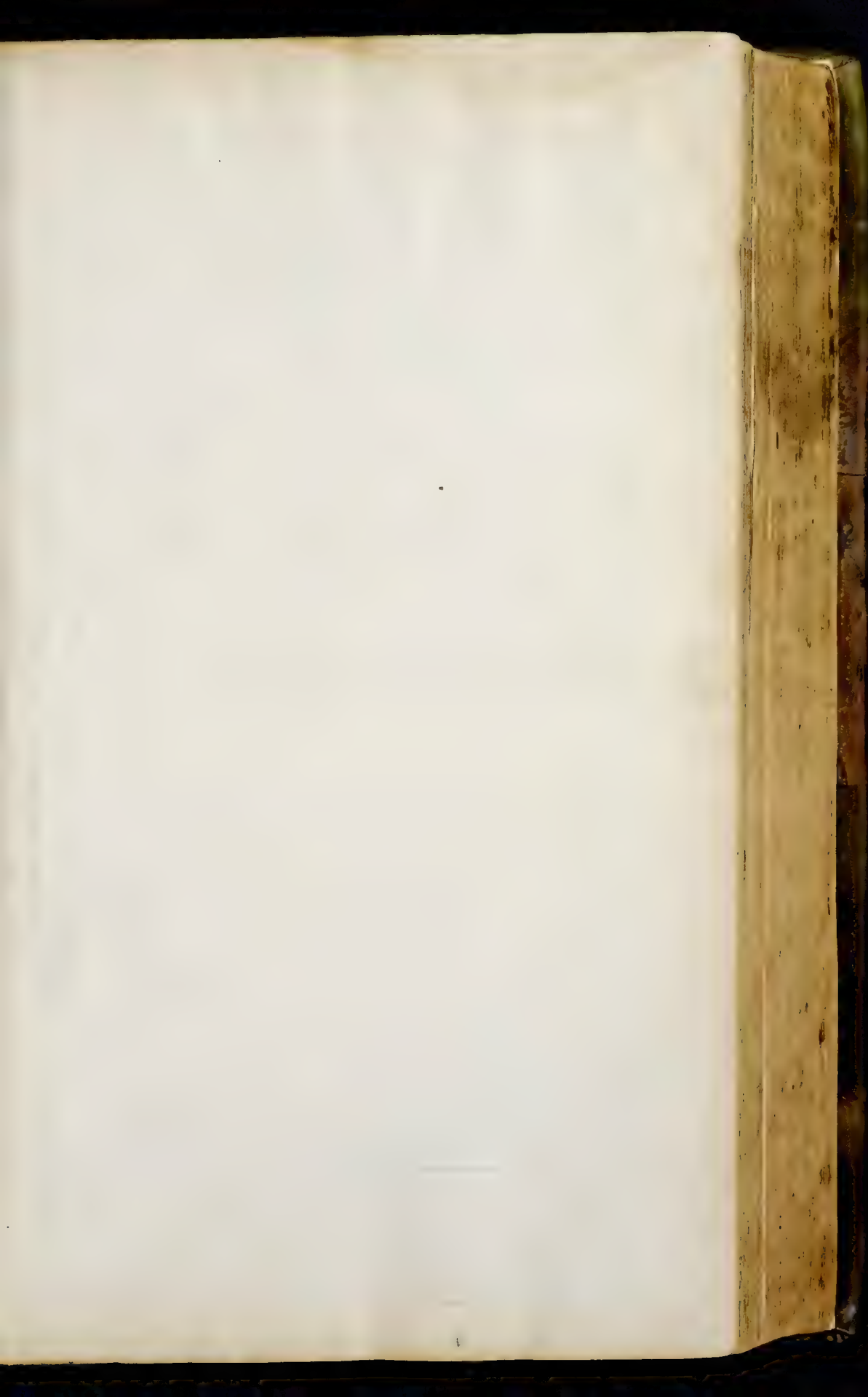


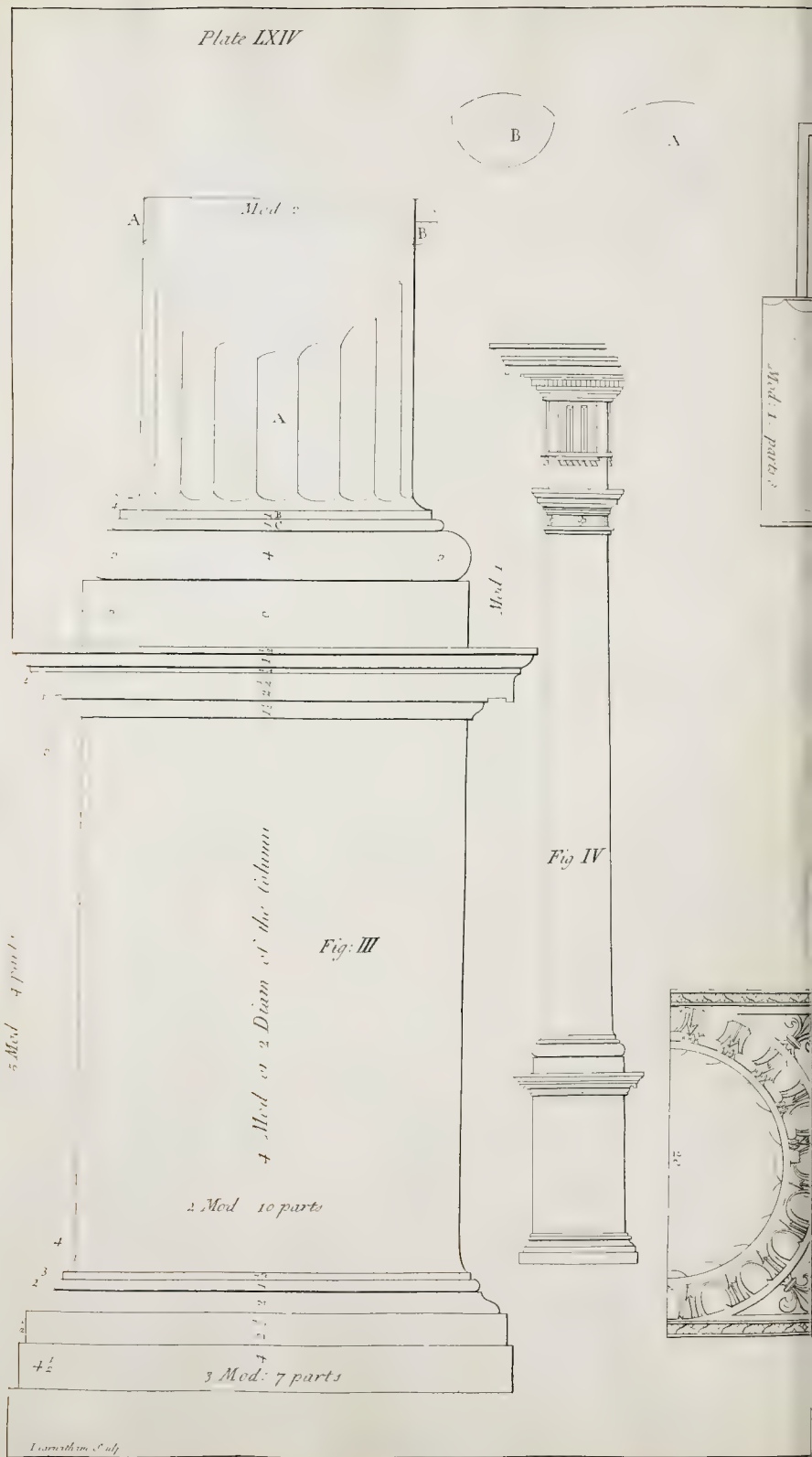






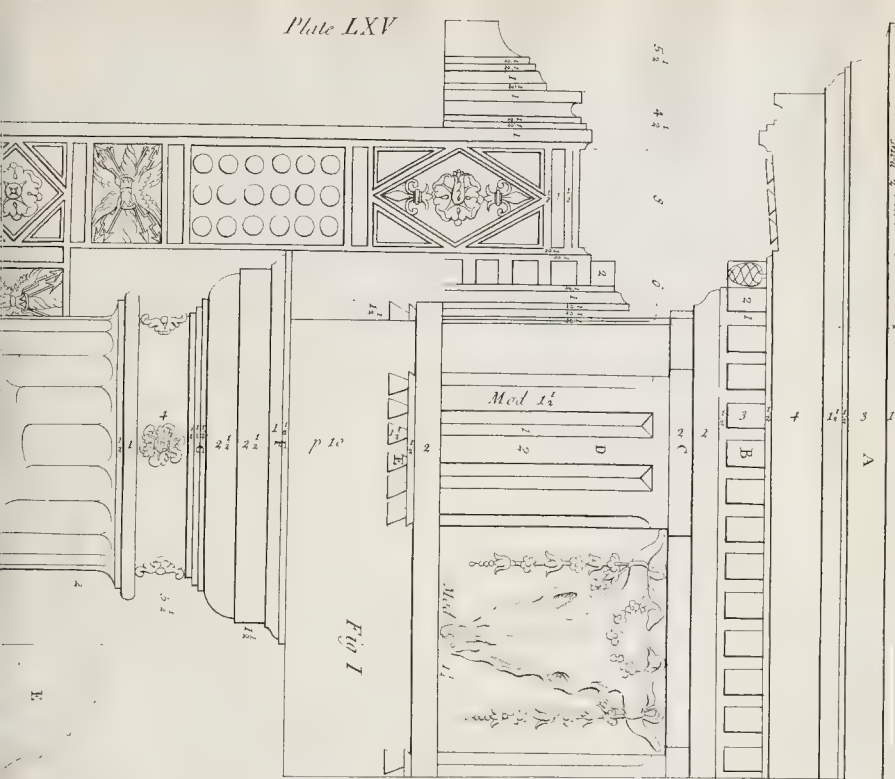




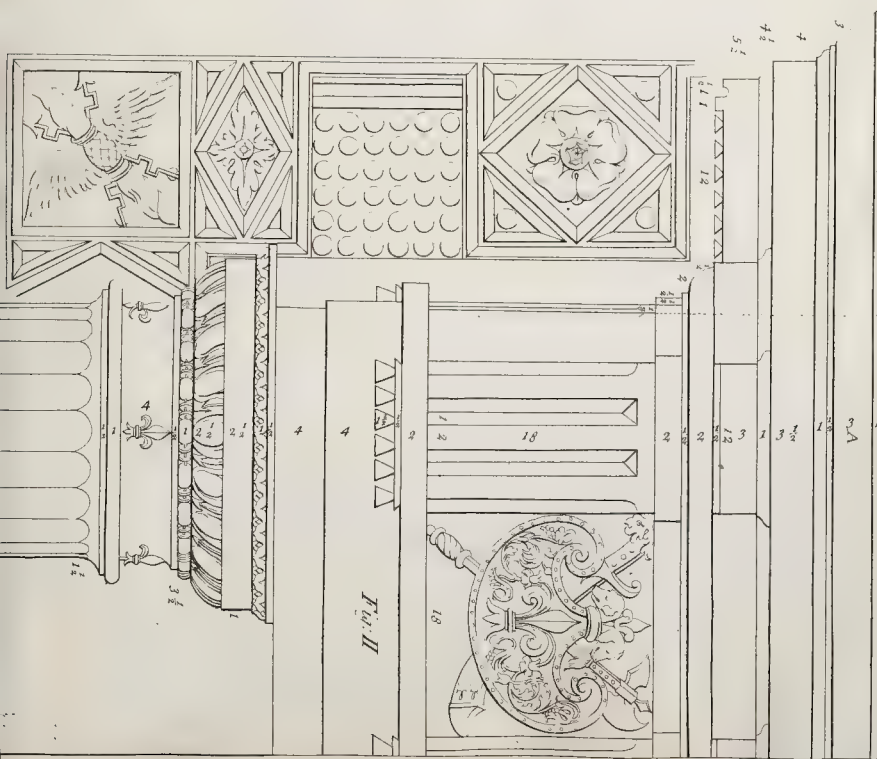




The Doric Order taken from the Theatre of Marcellus by Barozzi



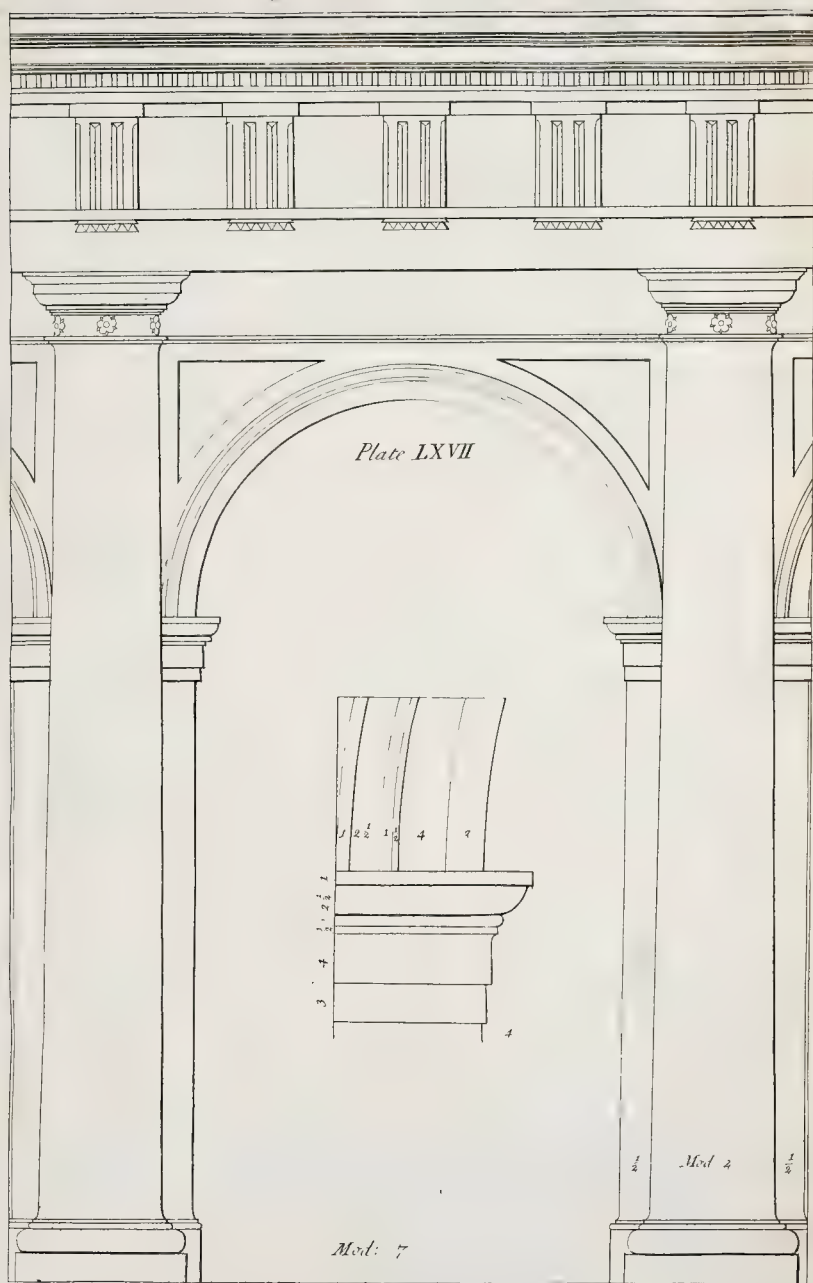
The Doric Order by Barozzi copied from the Fragments of old Rome









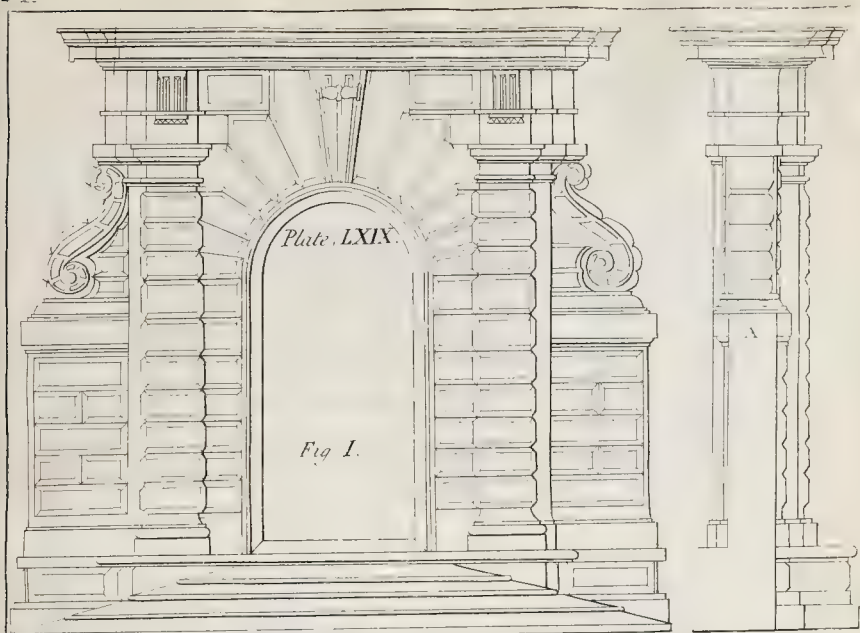




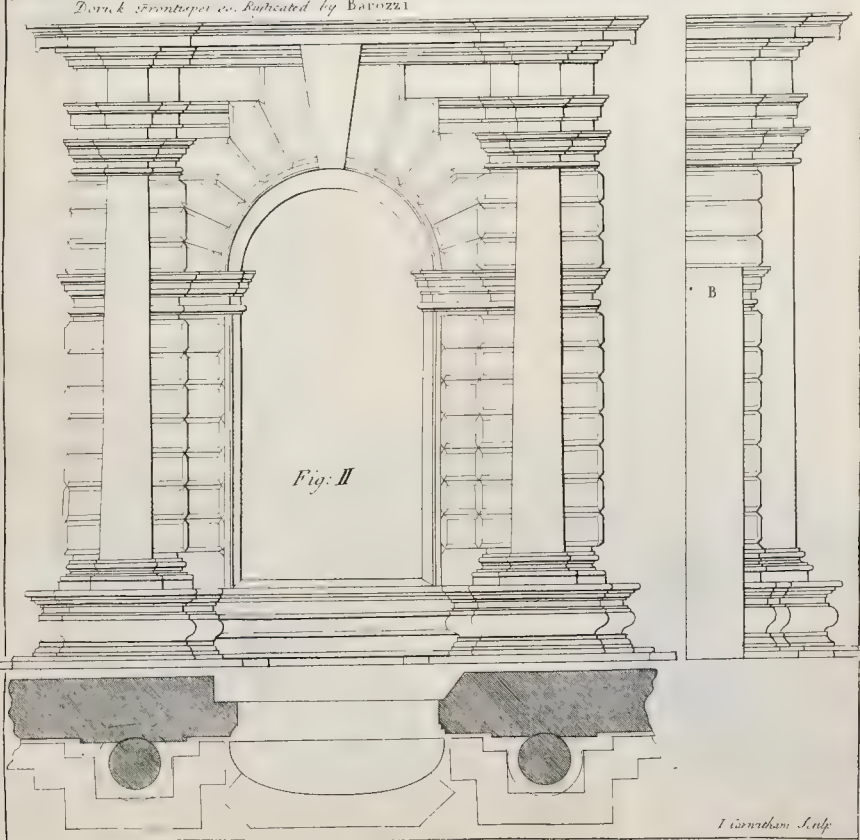








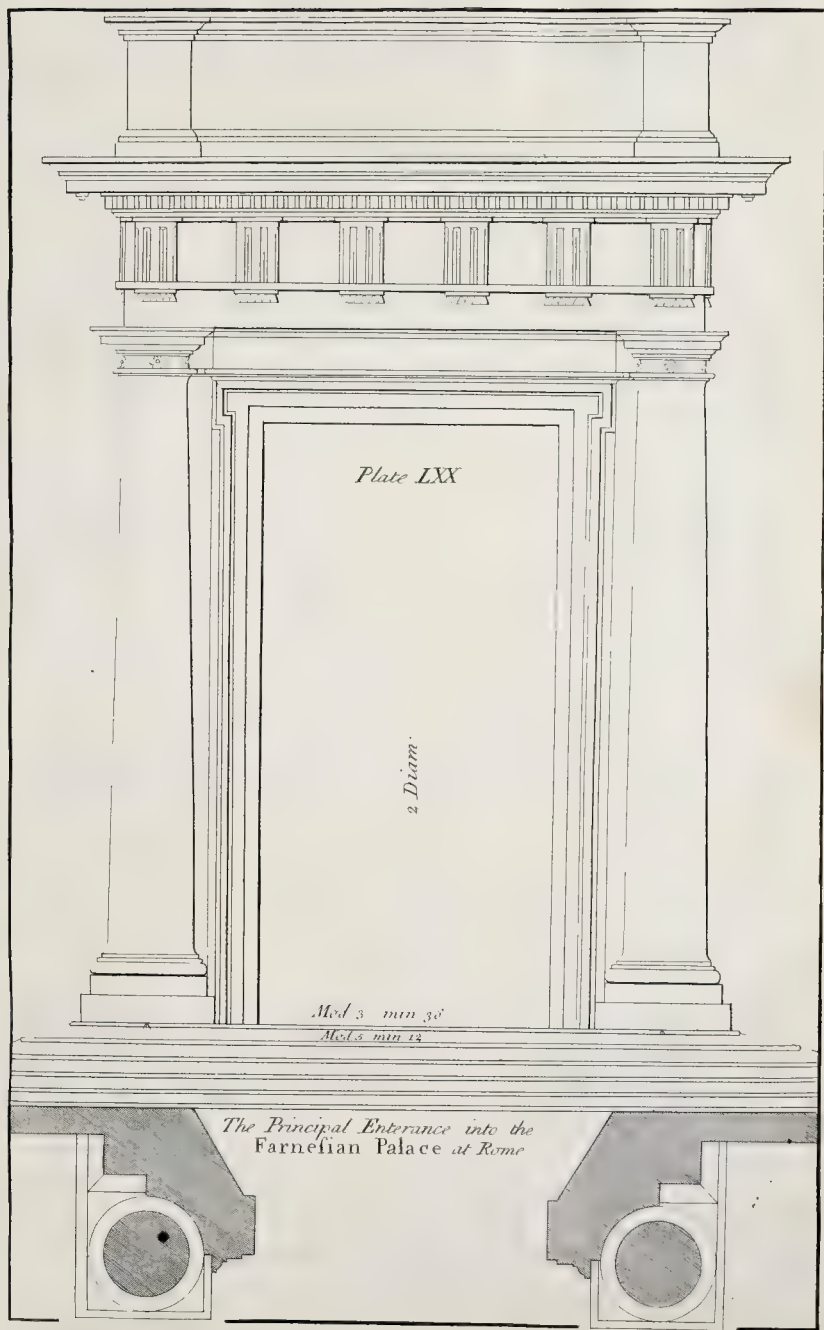
Drawn Frontispiece co. Published by Barozzi



J. Goussier Sculp.

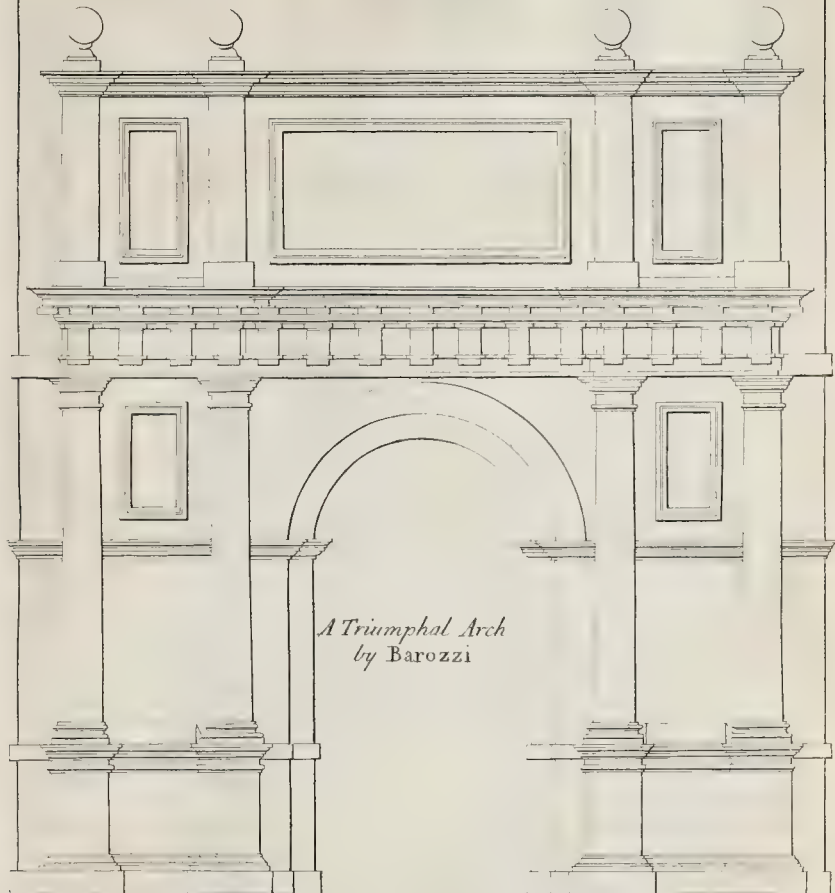




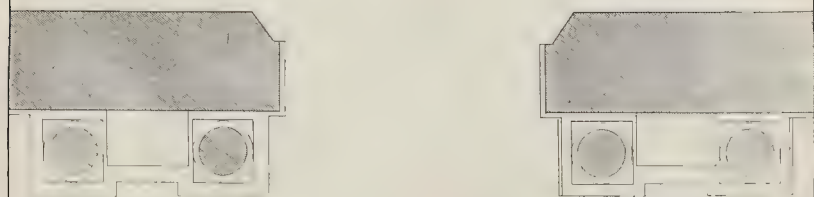




*Plate, LXXI*

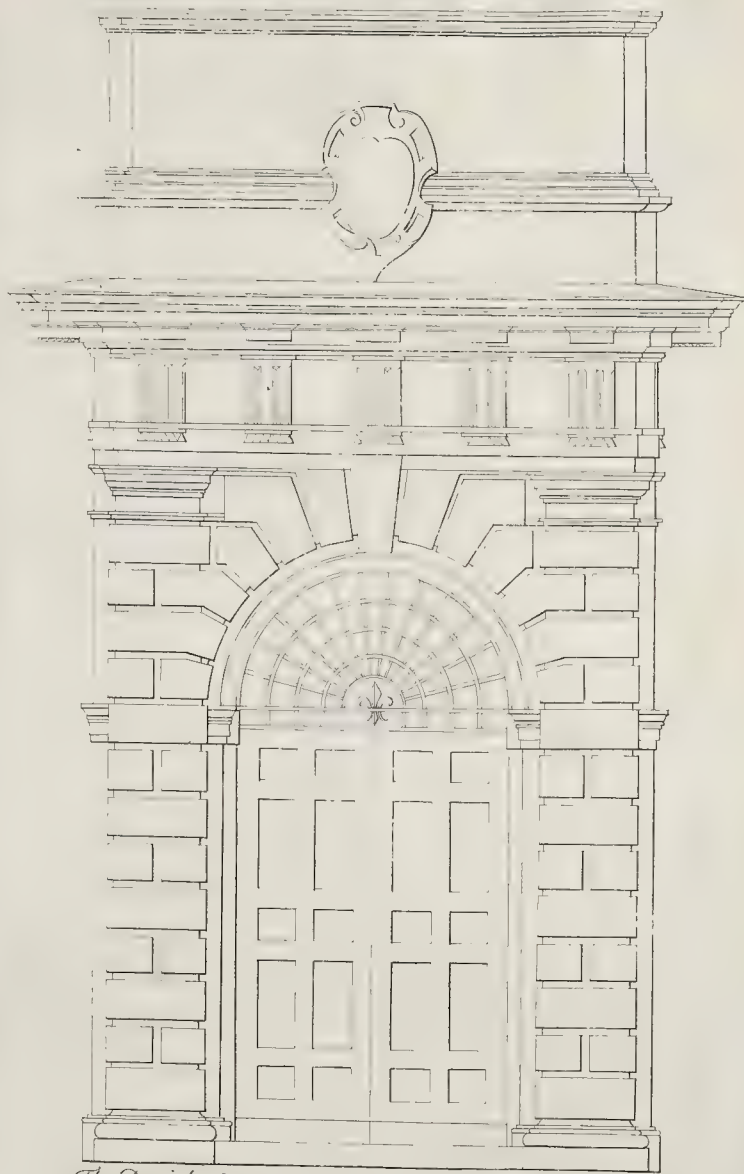


*A Triumphal Arch  
by Barozzi*

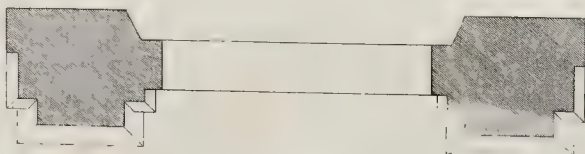


*J. Goussier. Sculp.*





*The Dorick Gate of Cardinal Farnese at Caprarola.*

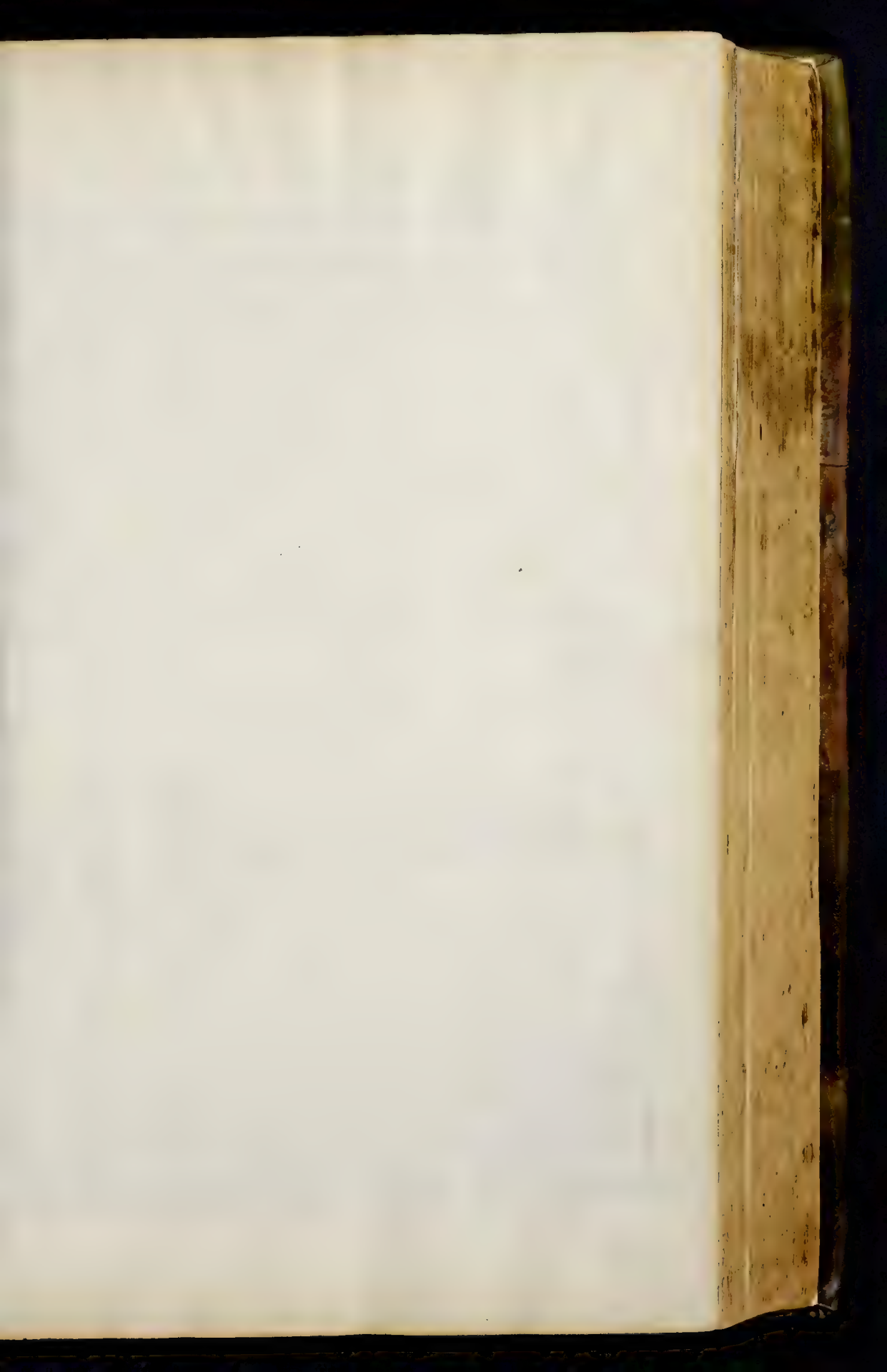




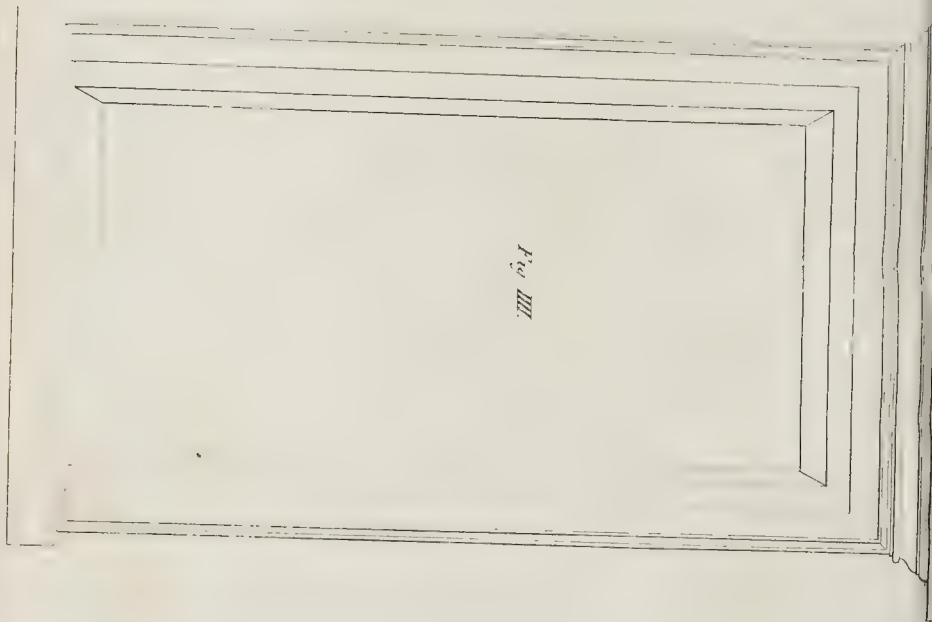




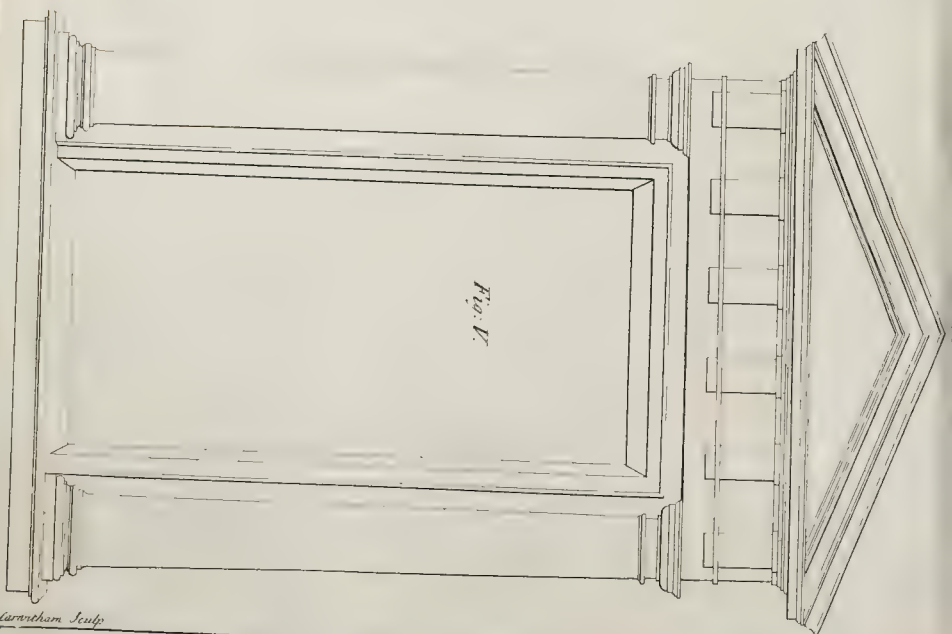




*Dorick Doors from the Antients by S. Serlio*

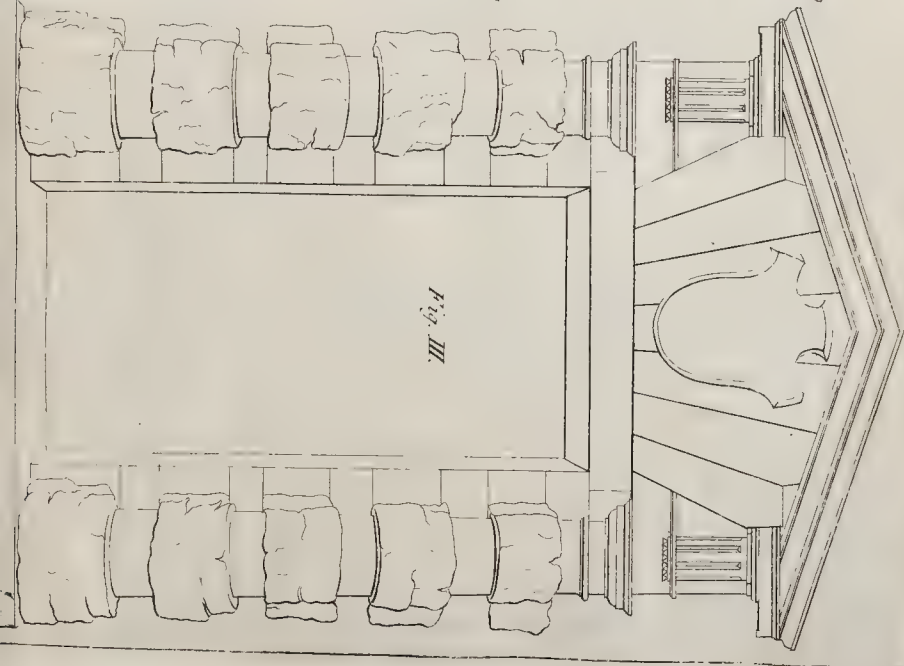
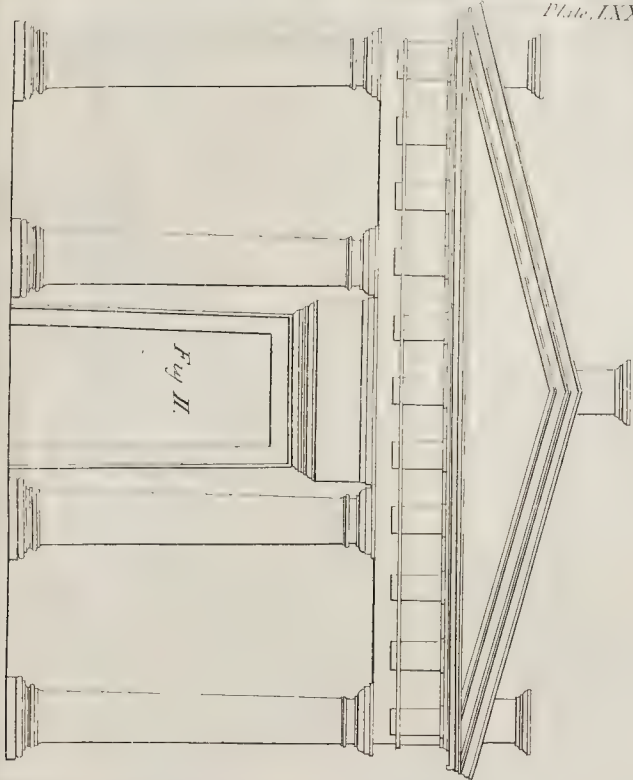
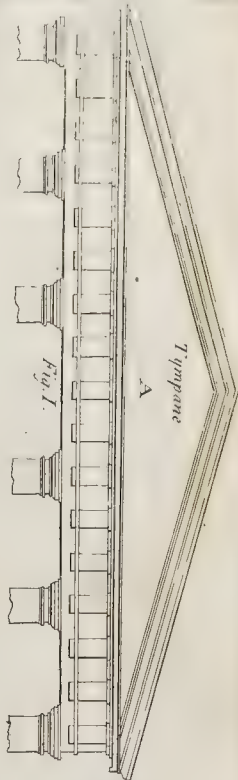


*Fig. III.*



*Fig. V.*







*Fig. I*

*Fig. II*

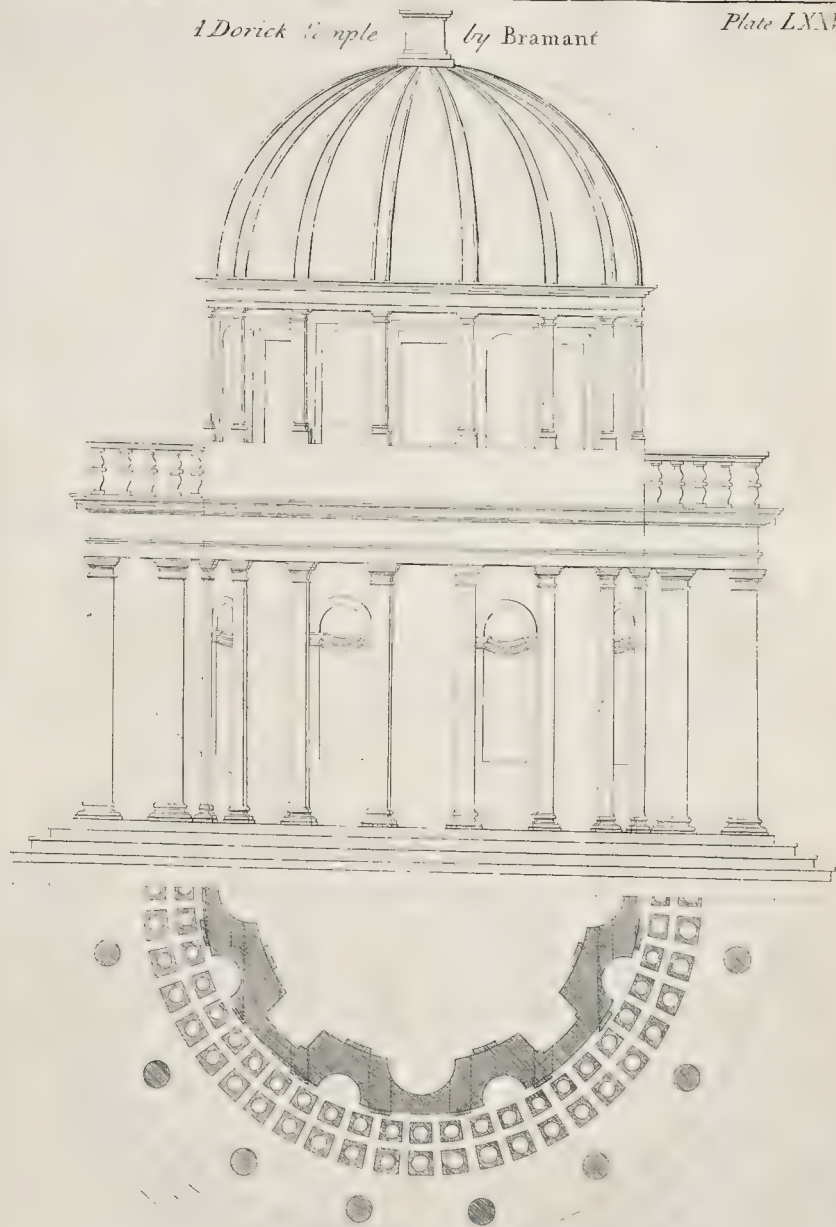
*Fig. III*





1 Dorick Temple by Bramant

Plate LXXVII









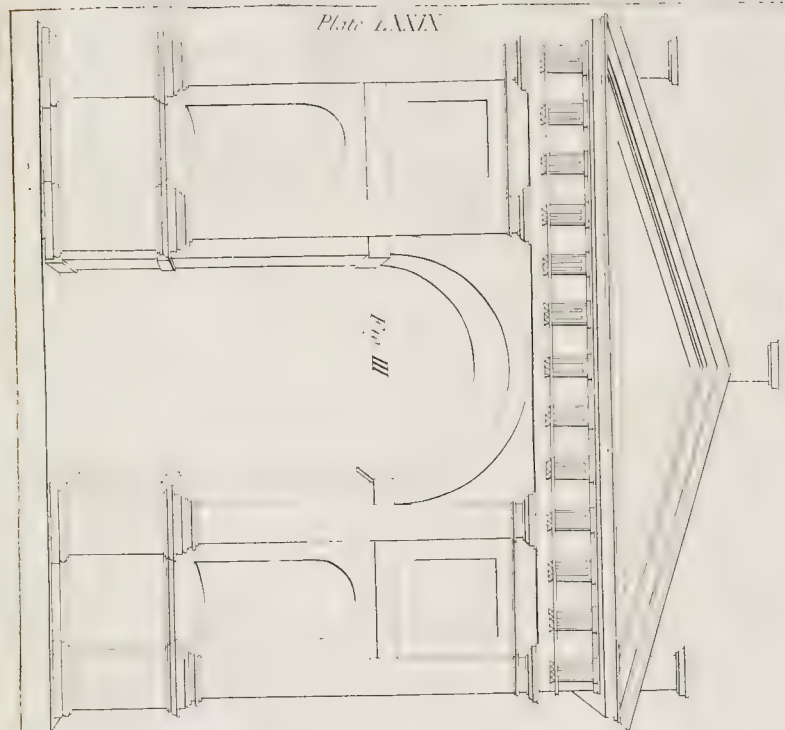


Fig. III

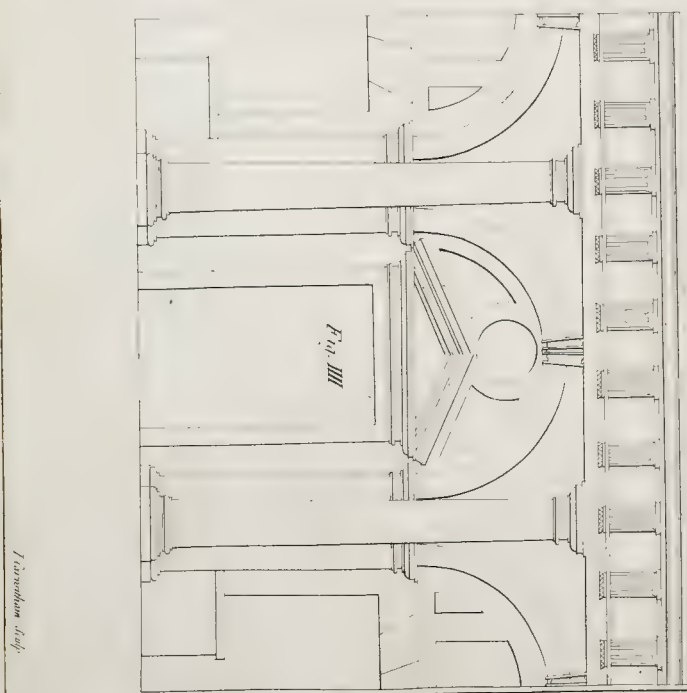


Fig. III

*Caracalla's bath*

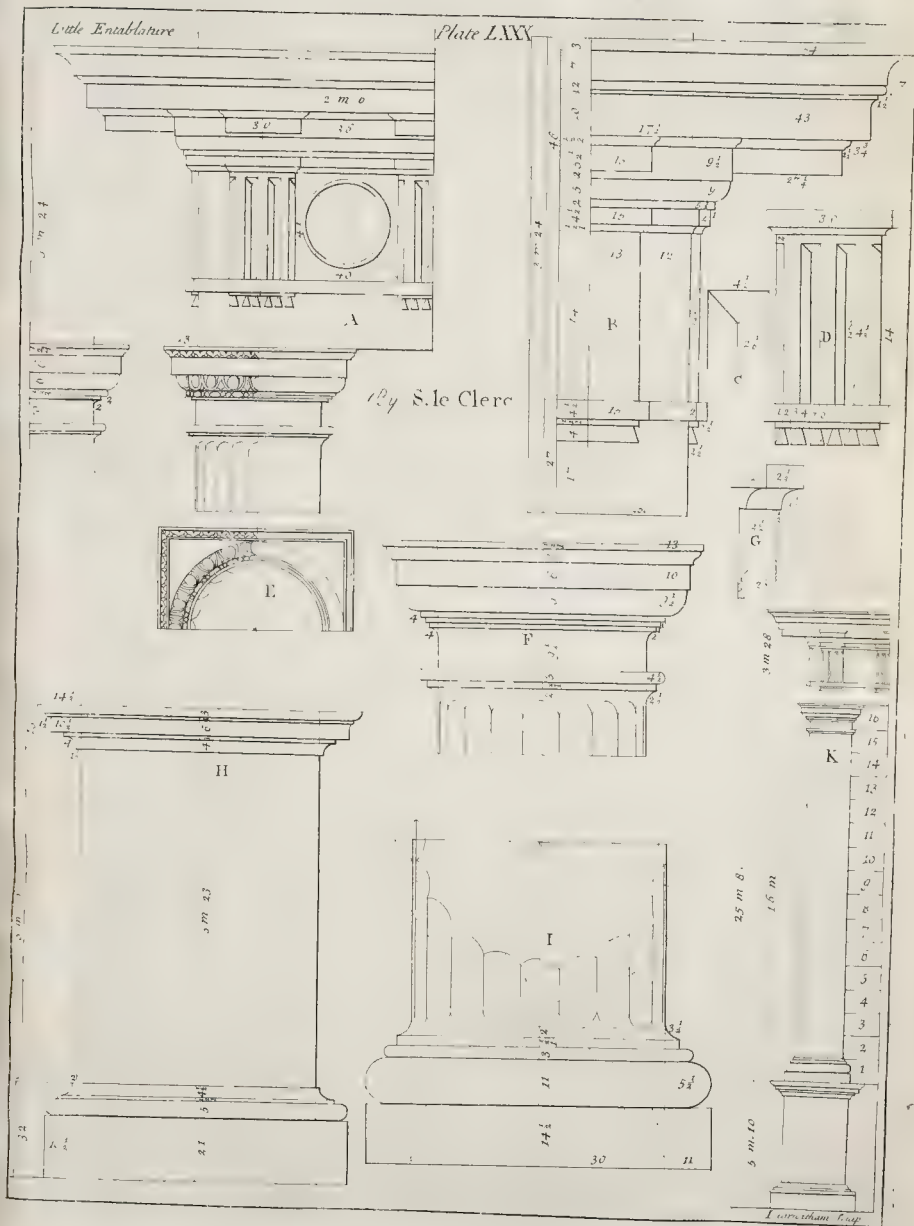
Fig. I.

U. S. Sertio.

Fig. II.









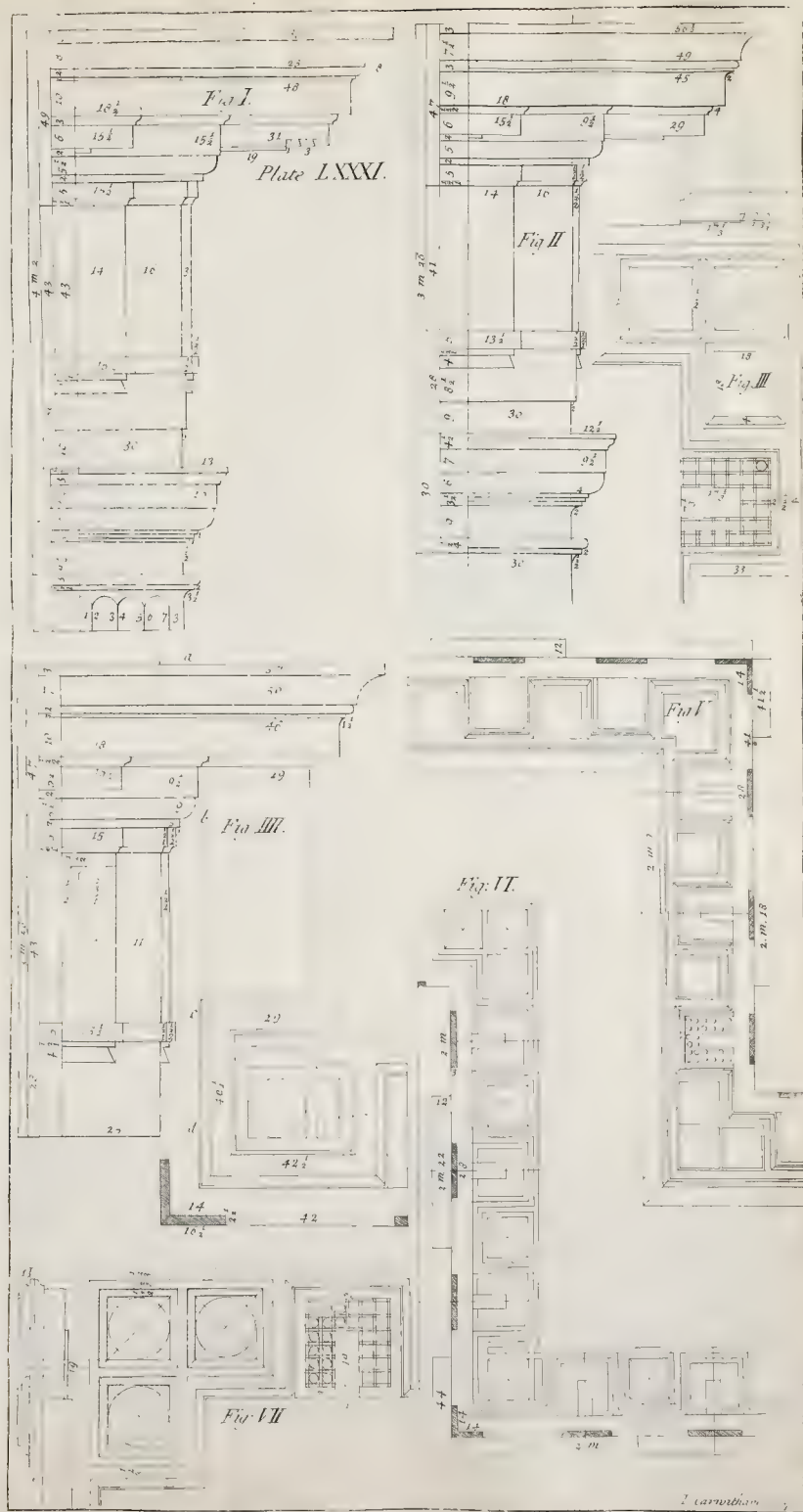


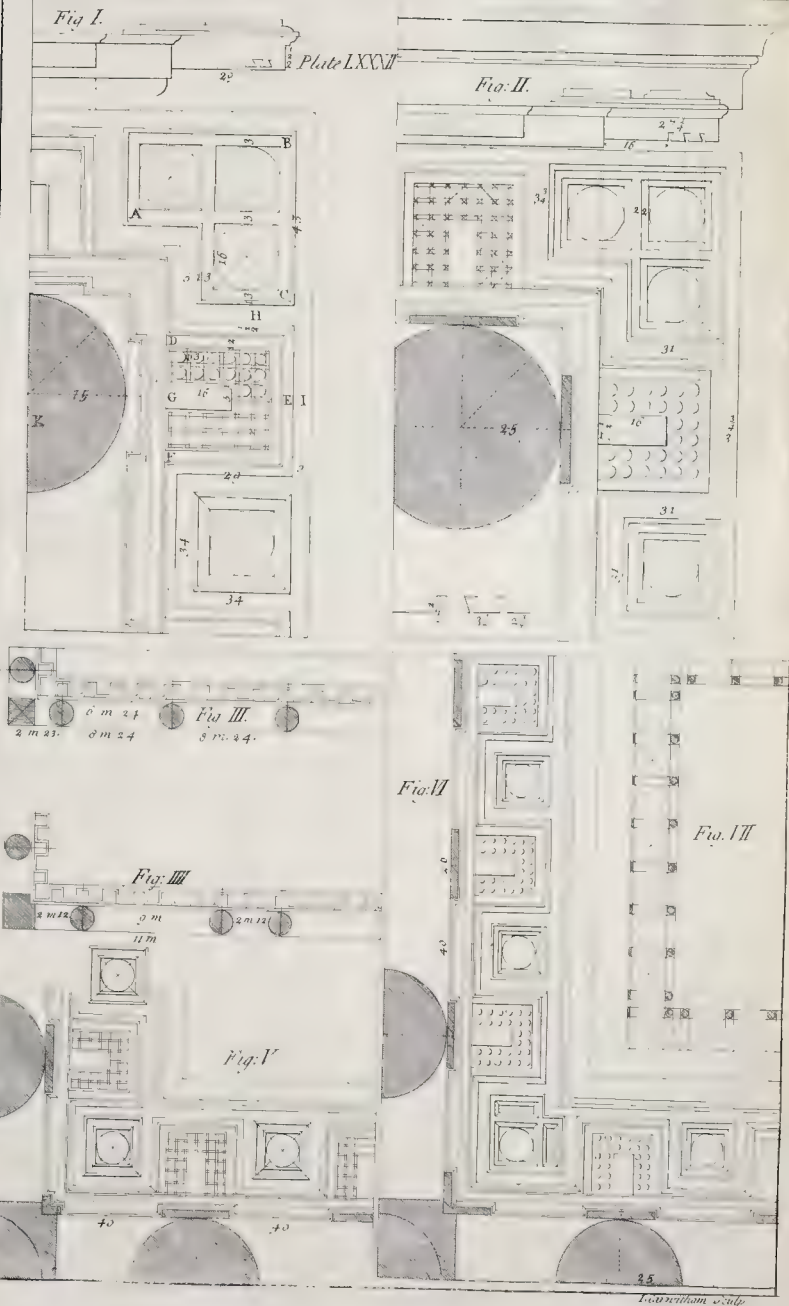




Fig. I.

Plate LXXVII

Fig. II.



Leveillé del.



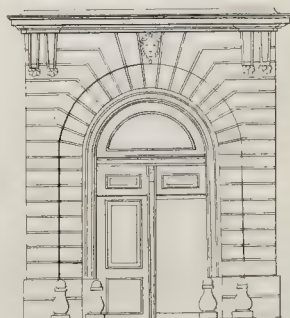
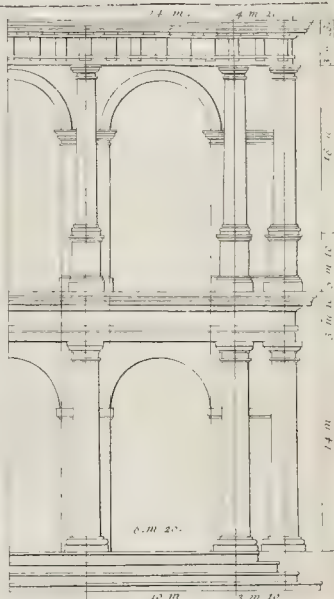
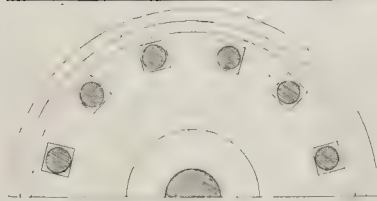
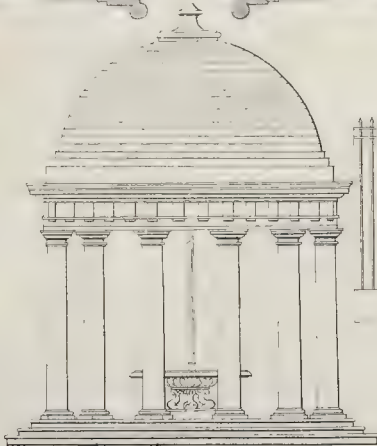
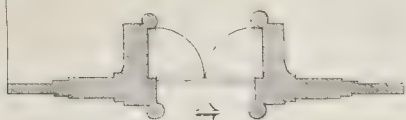






Plate LXXXII.

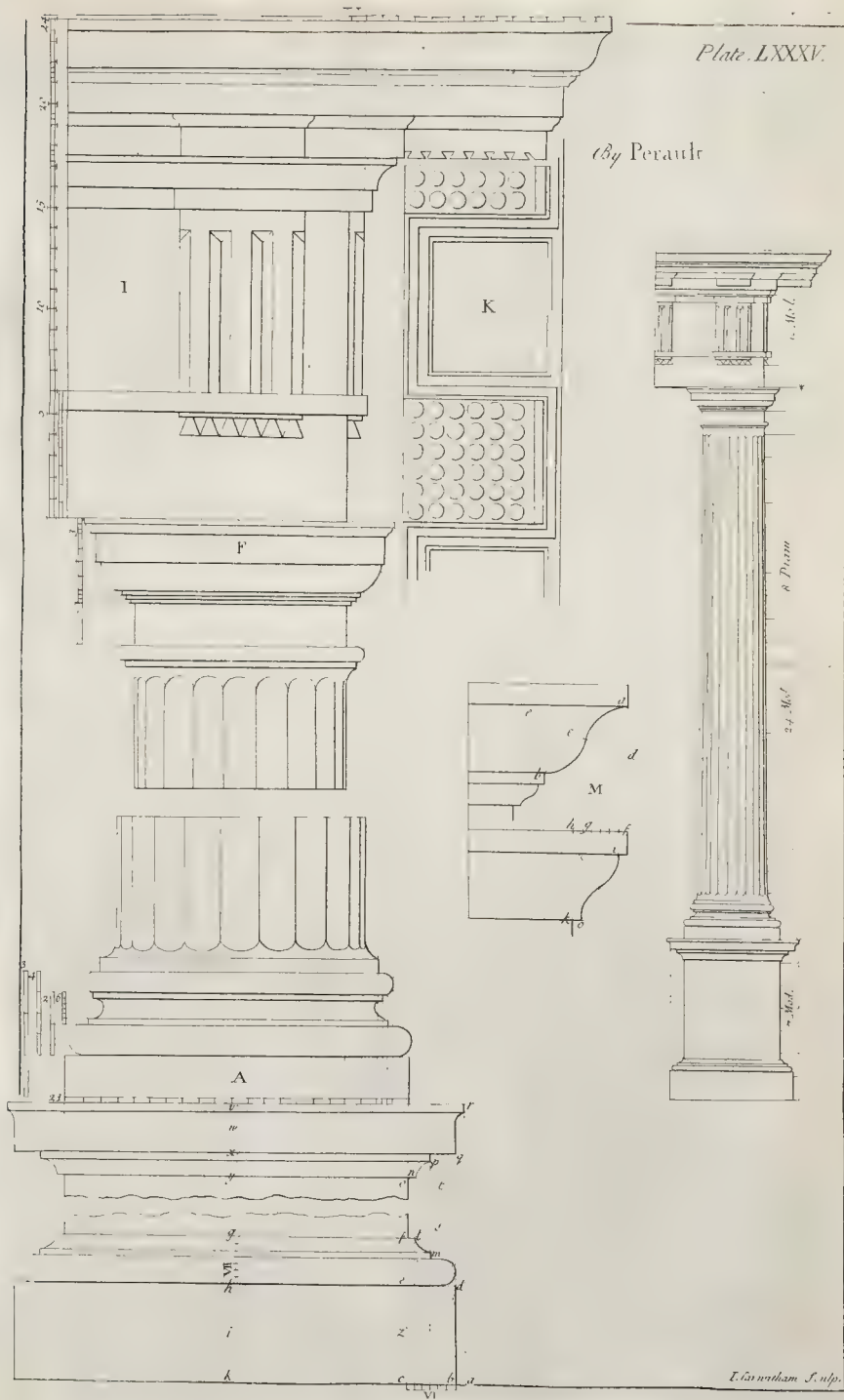
(By S. le Clerc.)



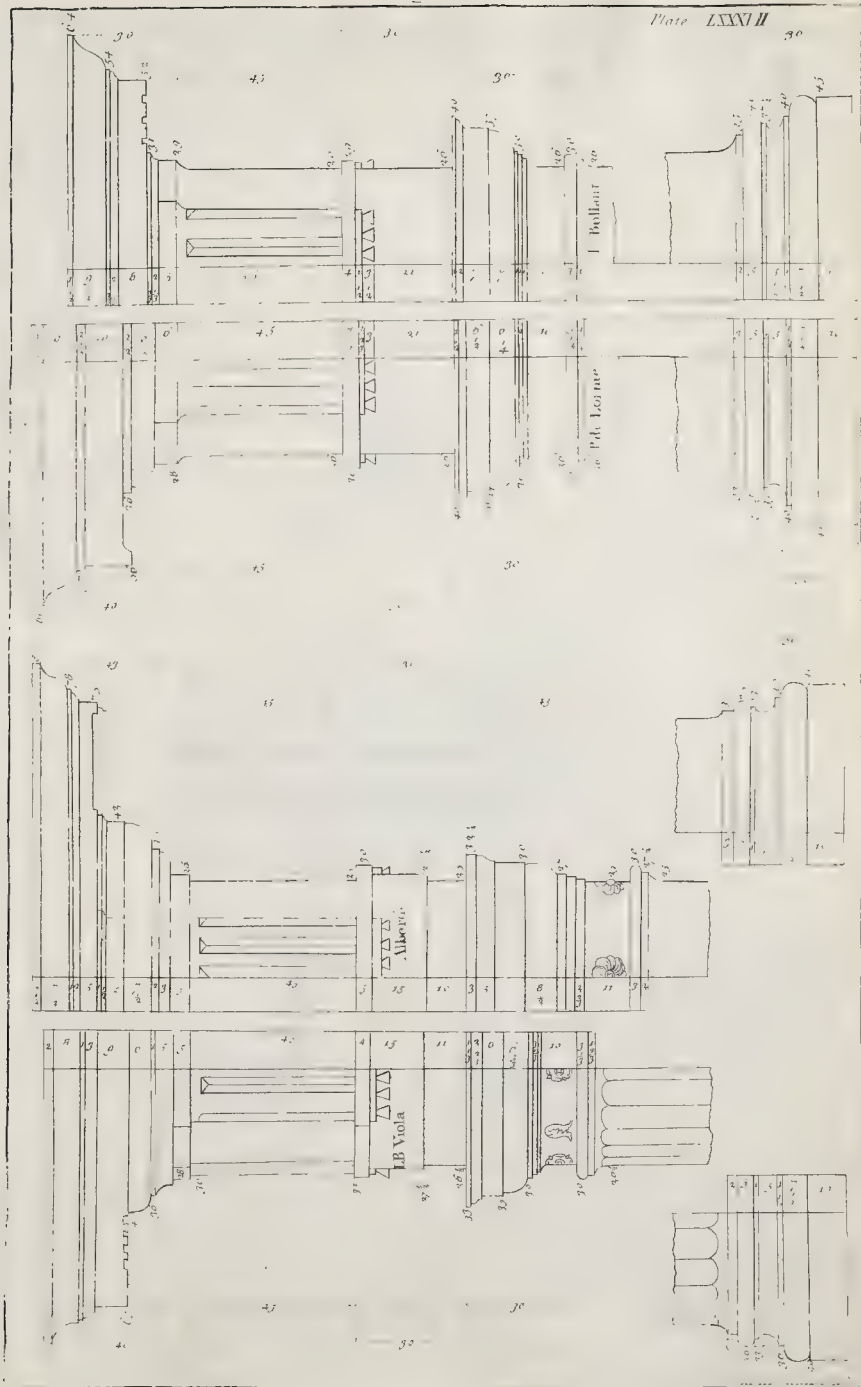




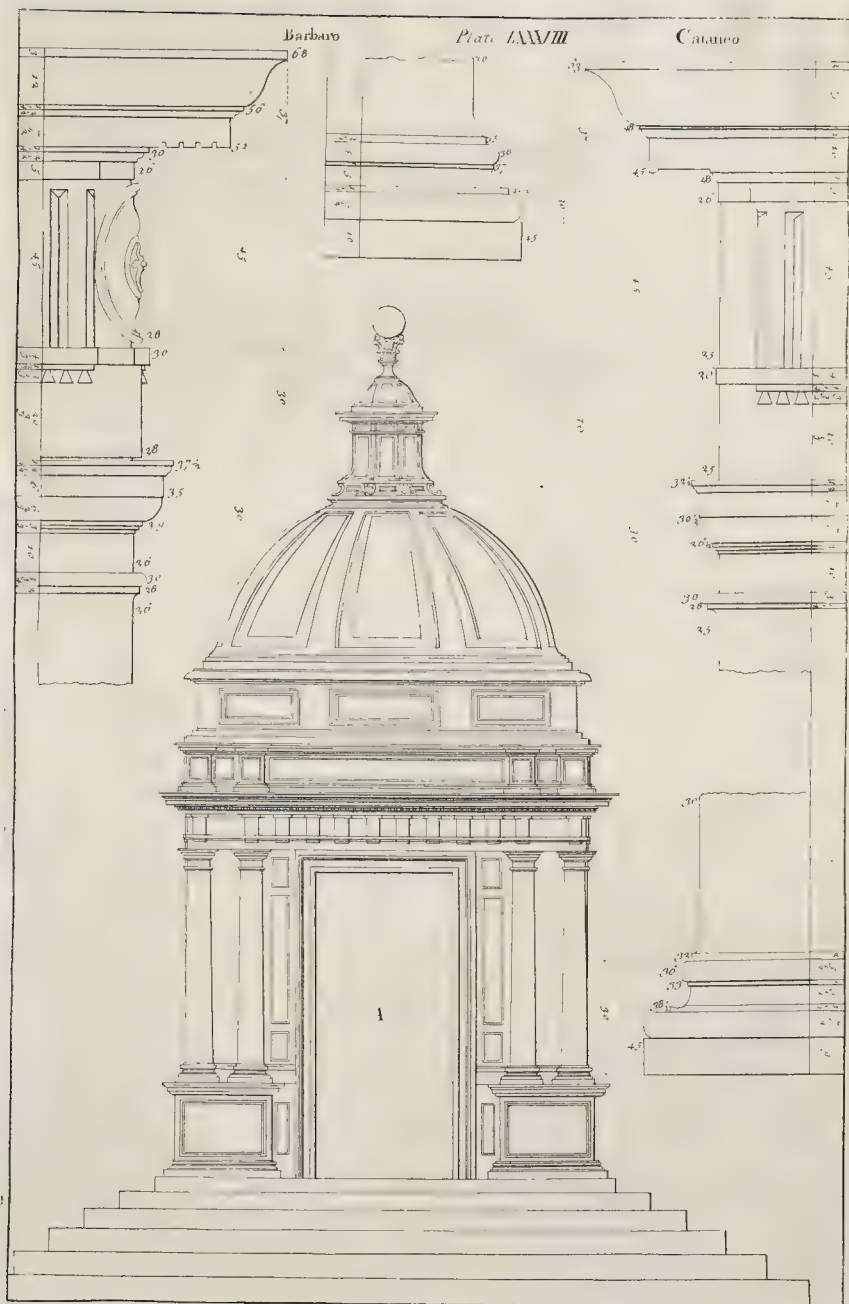
*By* Perault





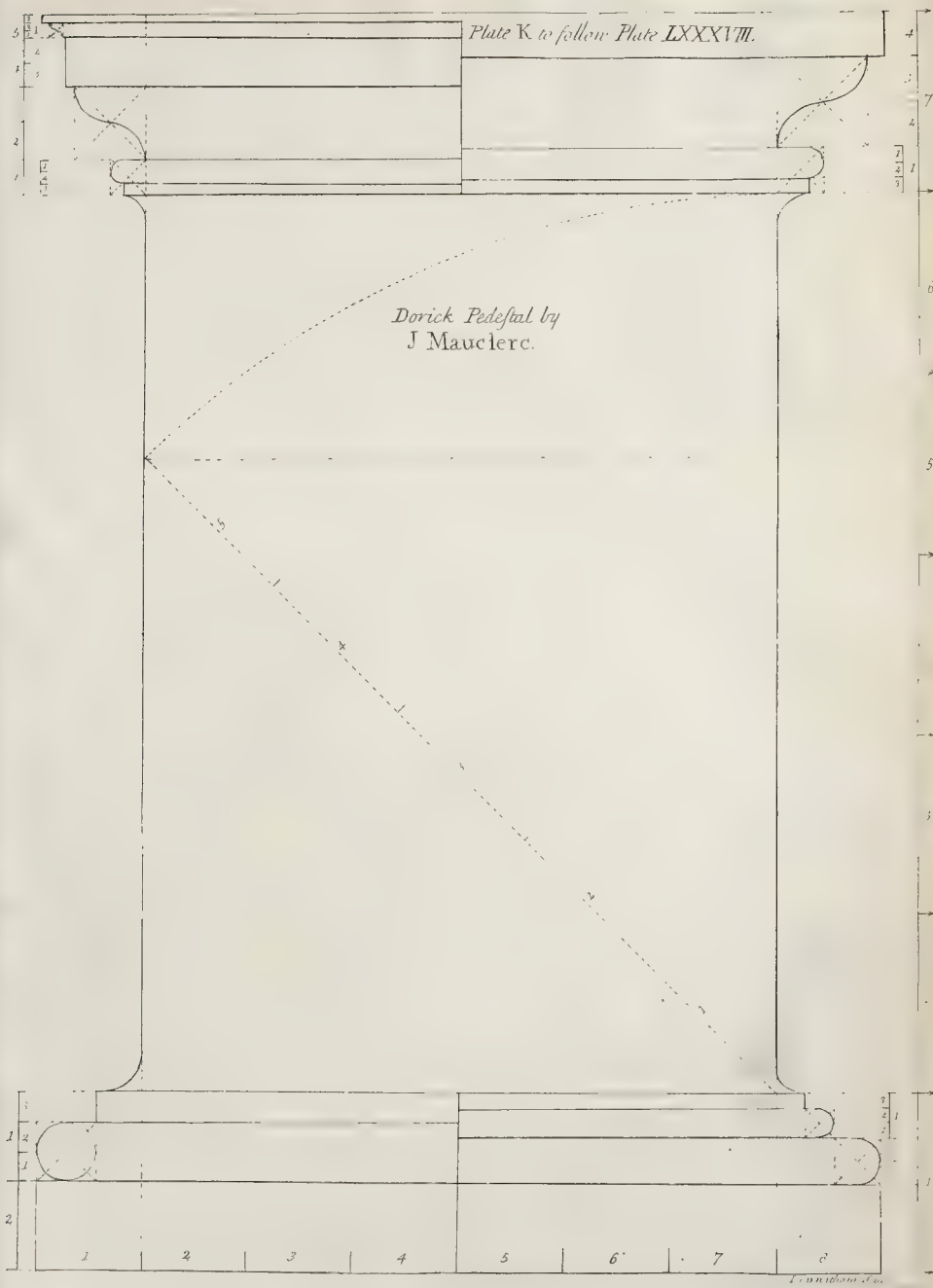




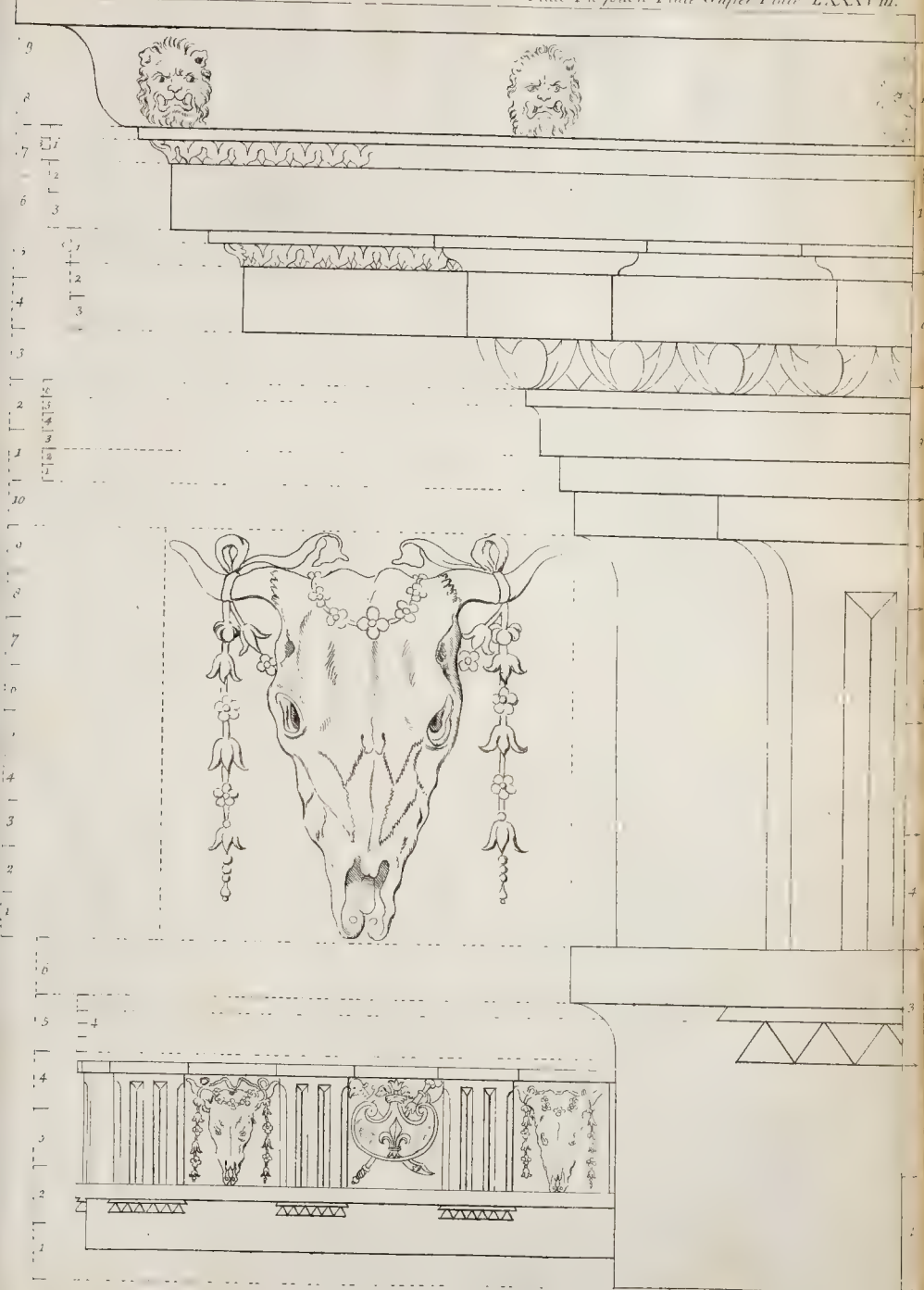






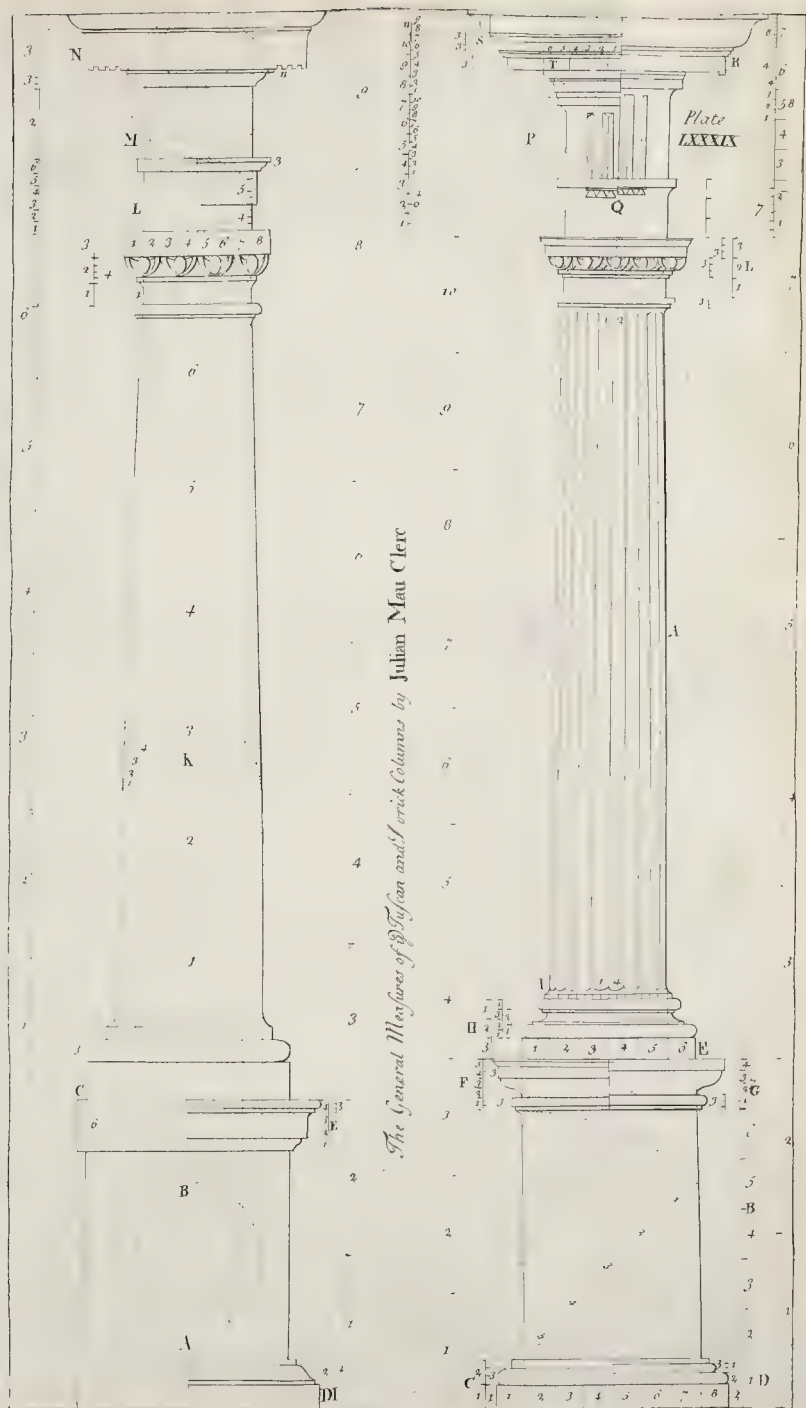














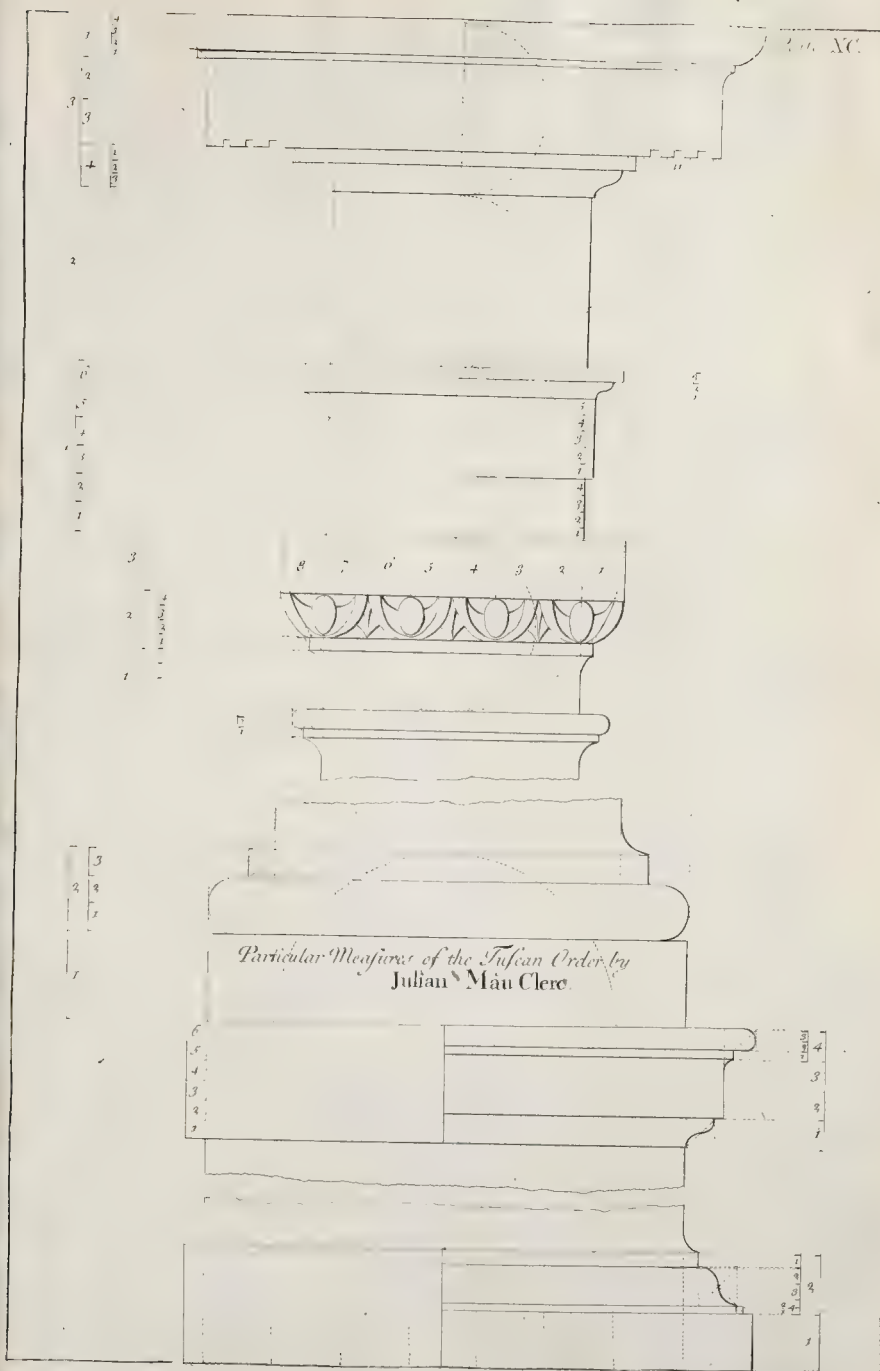
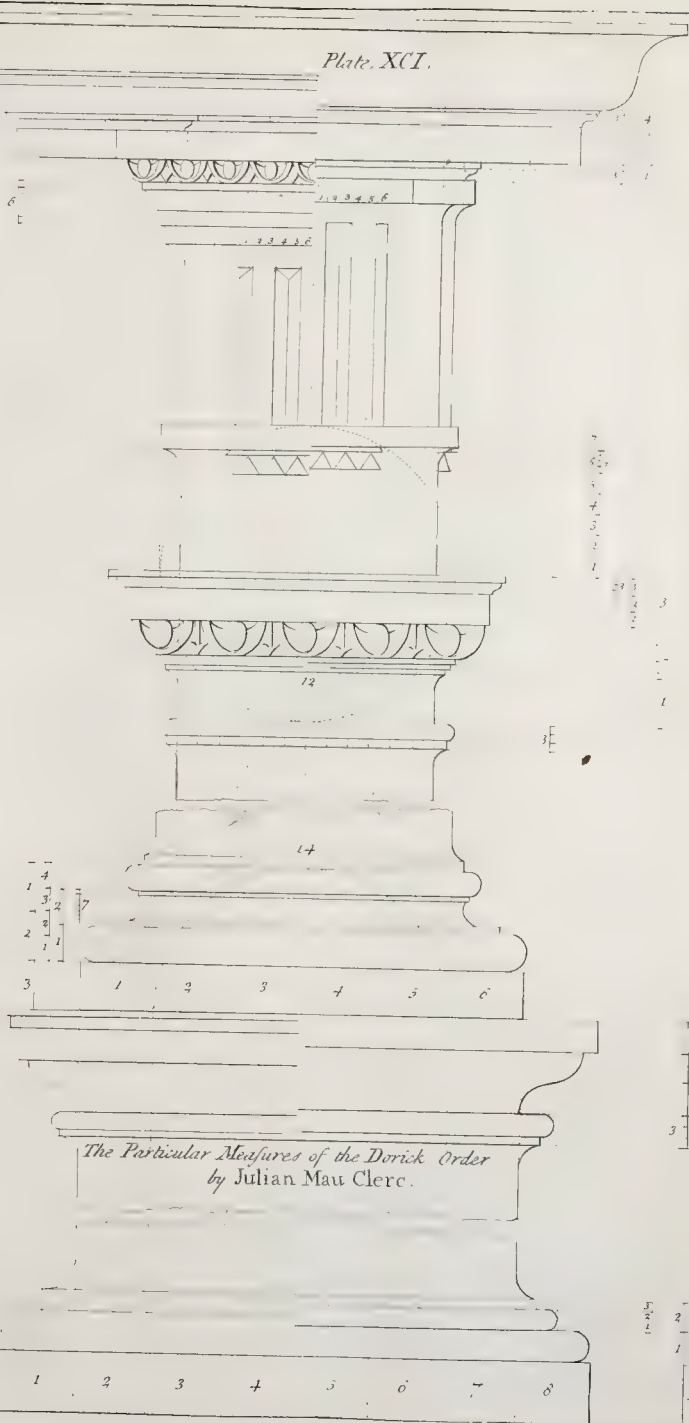




Plate. XCI.



*The Particular Measures of the Dorick Order  
by Julian Mau Clerc.*





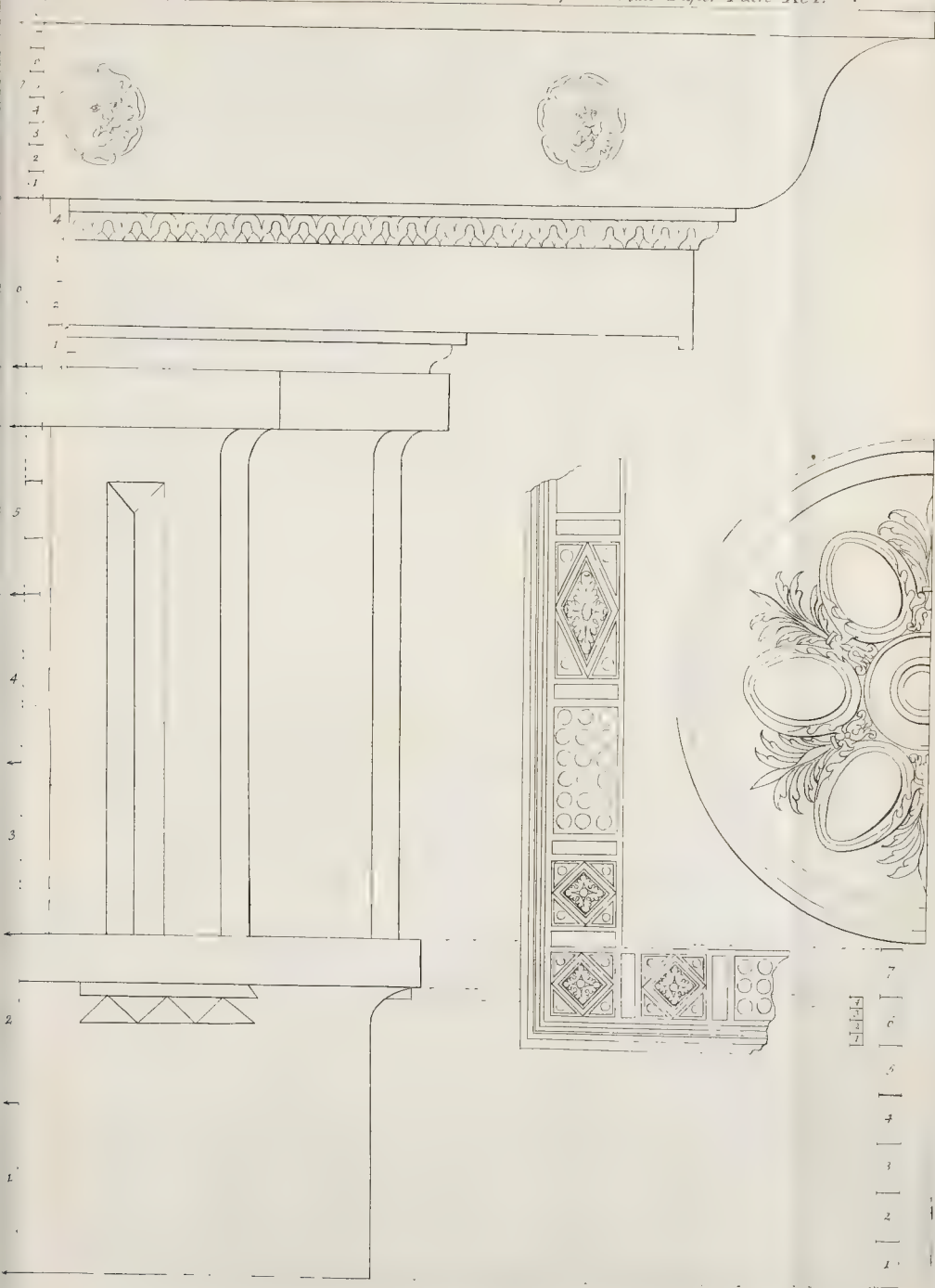
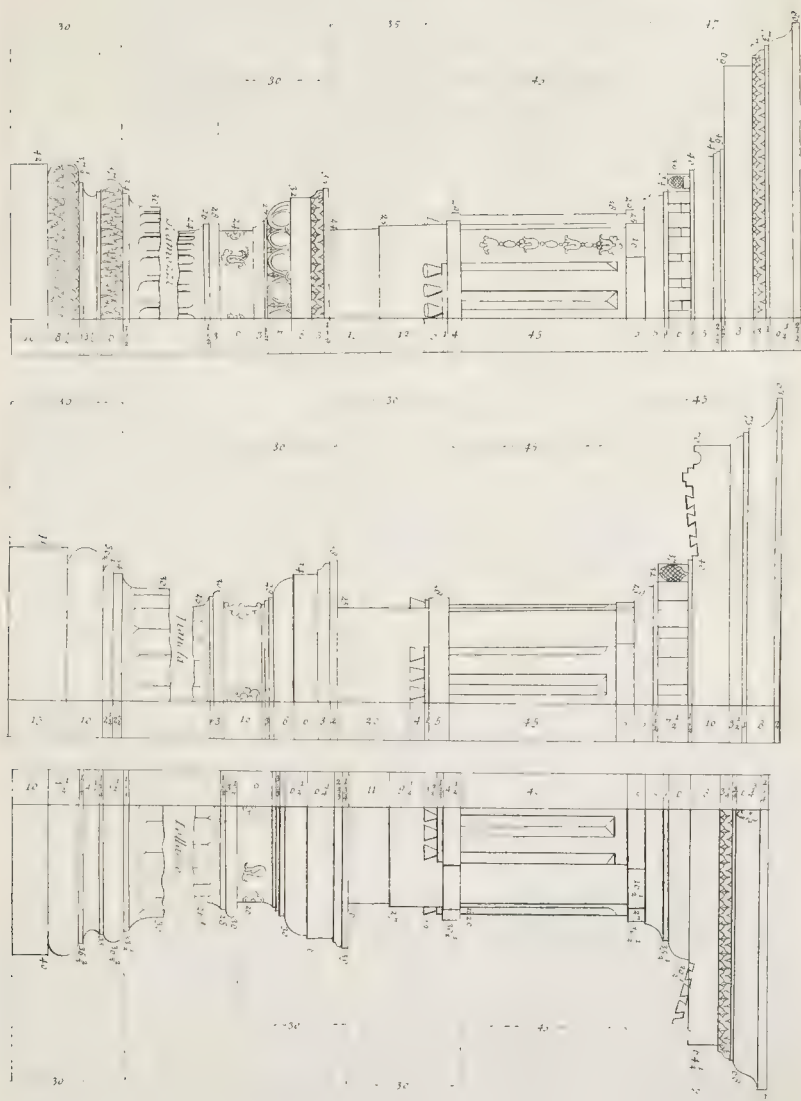




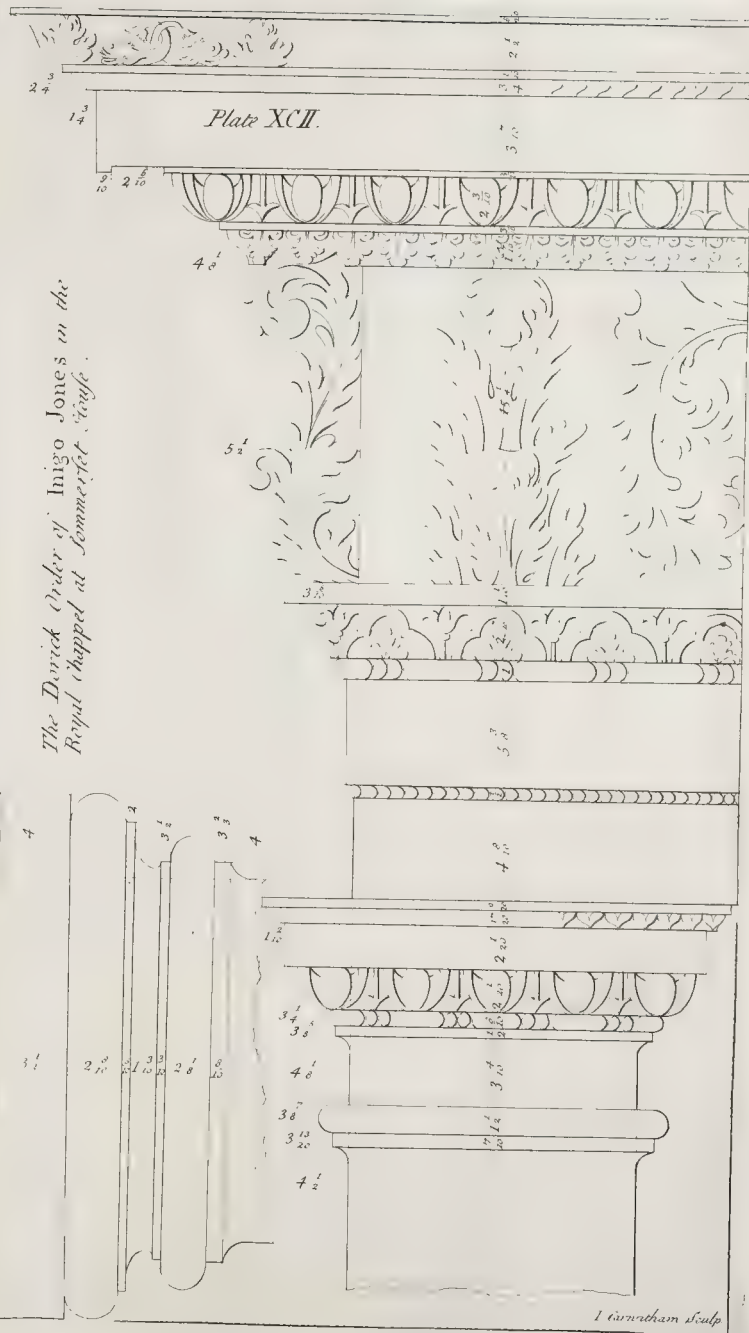
Plate P to follow Plate O after Plate XI



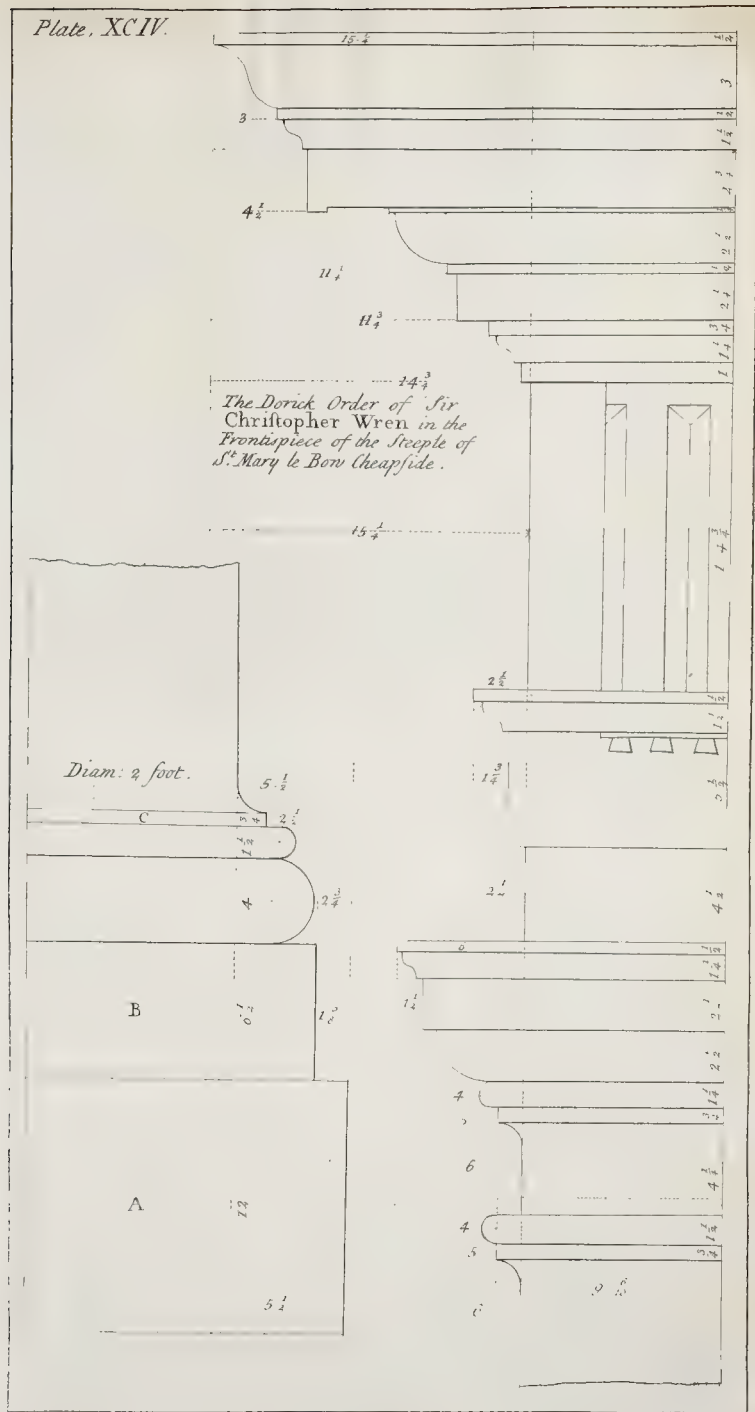




*The Dorick Order of Inigo Jones in the  
Royal Chappel at Somerset House.*









Devick Intercolumniations by  
Hugo Jones, in the Royal  
Chapel at Somerset House.

211

213

214

215

Plumage of the ...

217

218

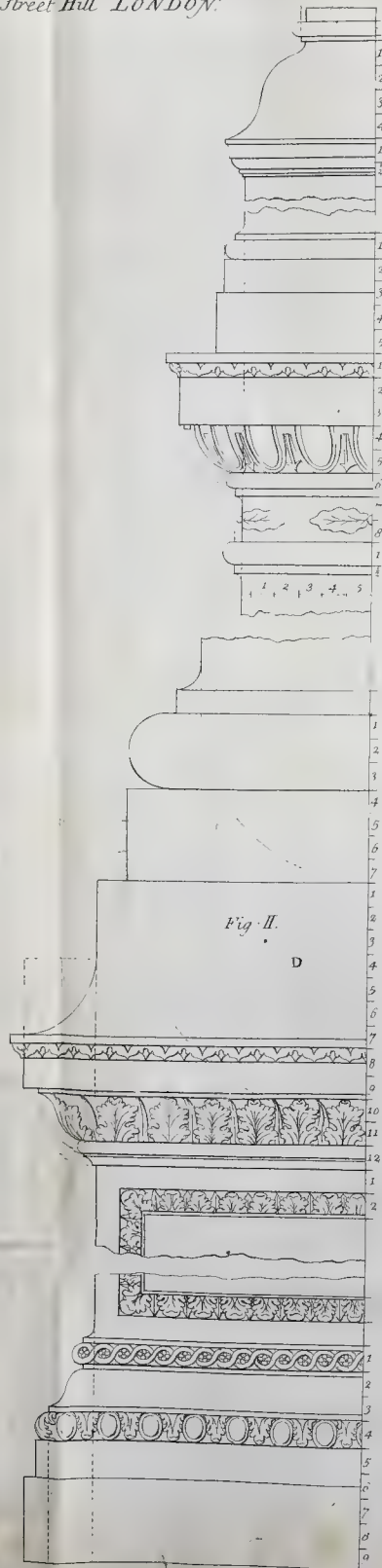
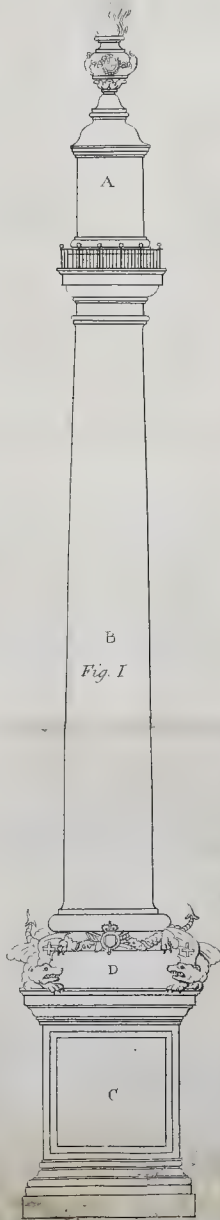
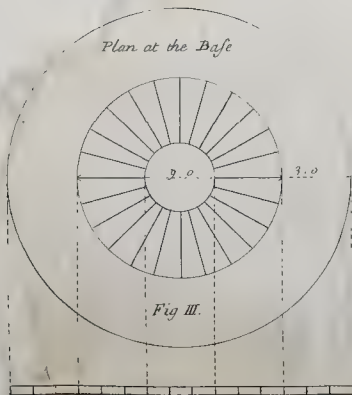
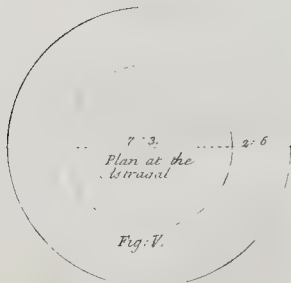
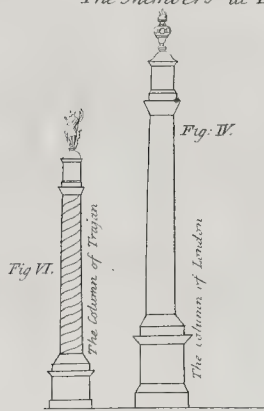
219





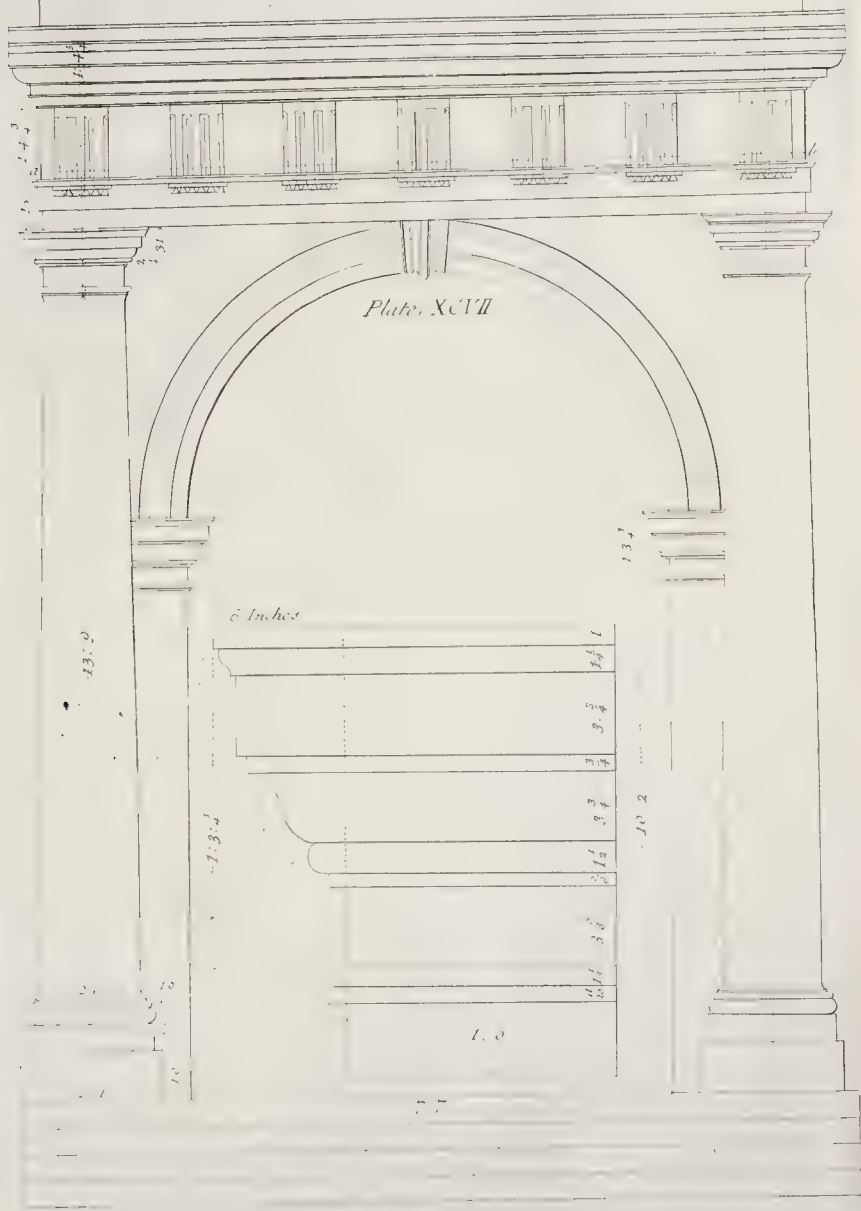
The Members at Large of the Monument on Fish Street Hill LONDON. *Plates XCV. XCVI.*

Began 1671  
Finished 1677





*The Dorick Piazza of Sir Christopher Wren in the Frontispiece of  
the Steeple of S<sup>t</sup> Mary le Bow Cheapside.*

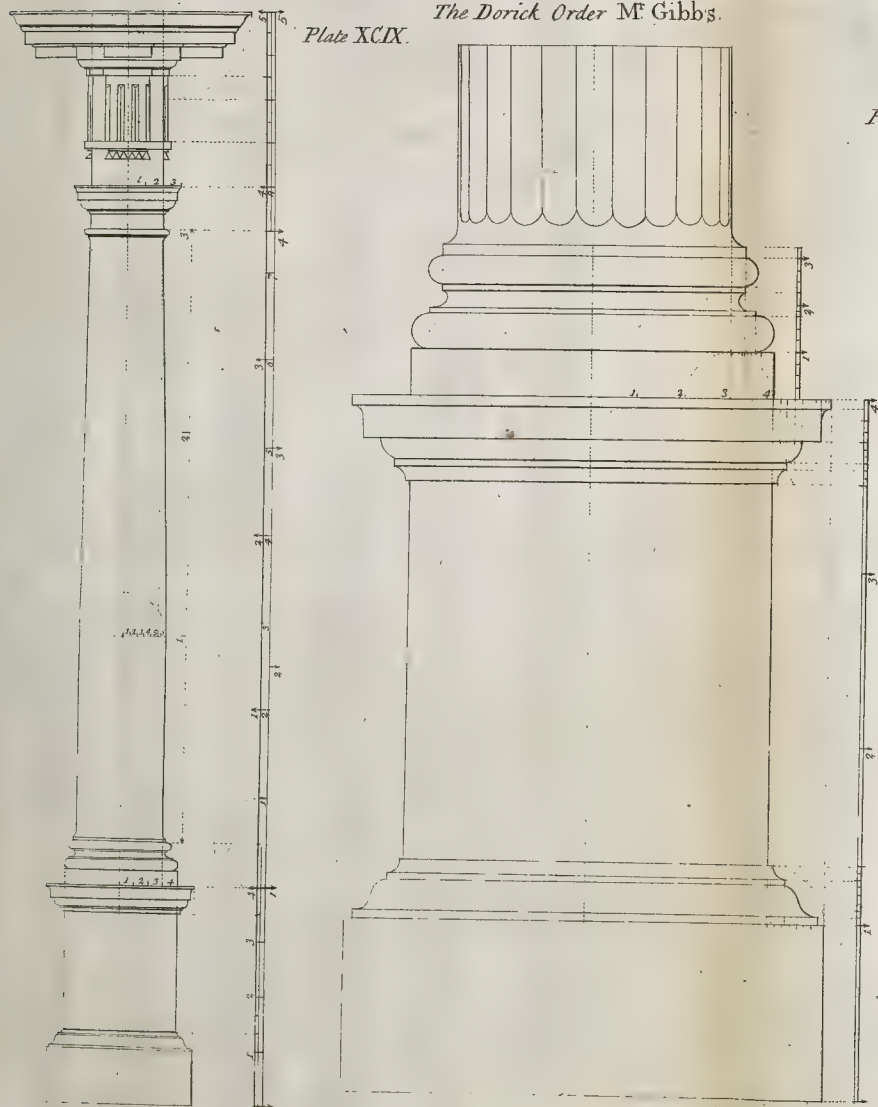




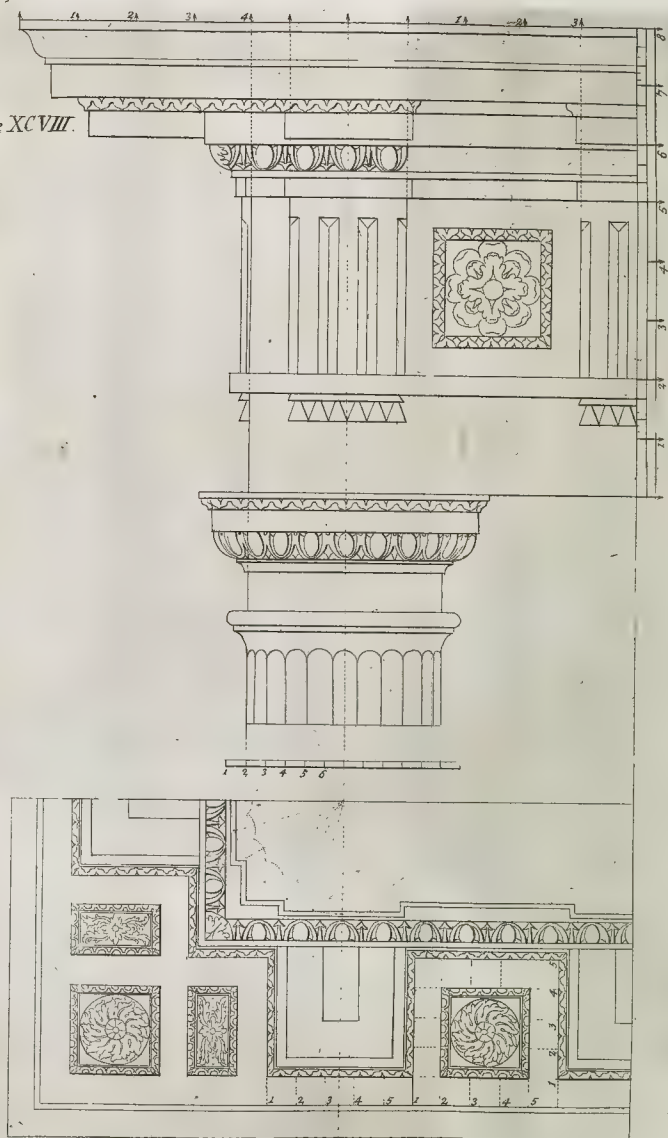


*The Dorick Order M<sup>r</sup> Gibbs.*

*Plate XCIX.*



*Plate XCVIII.*

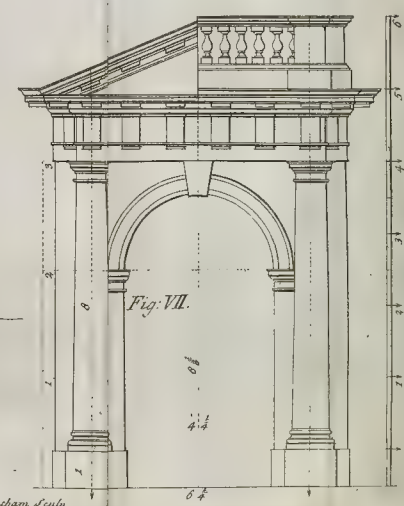
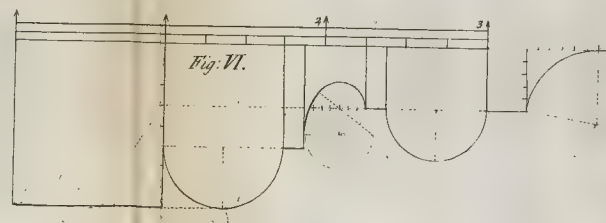
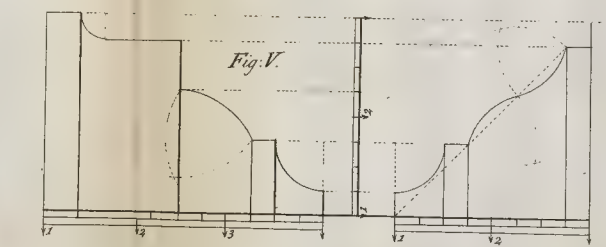
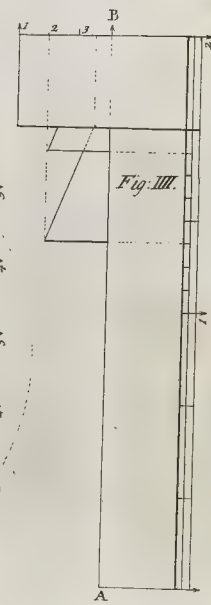
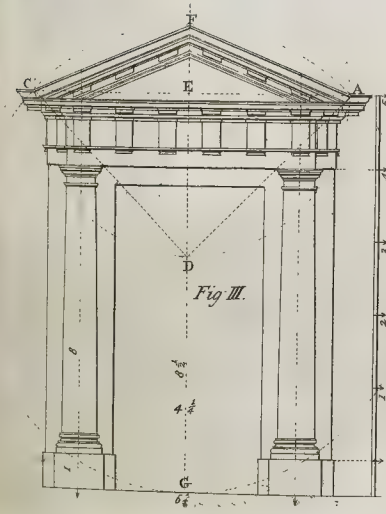
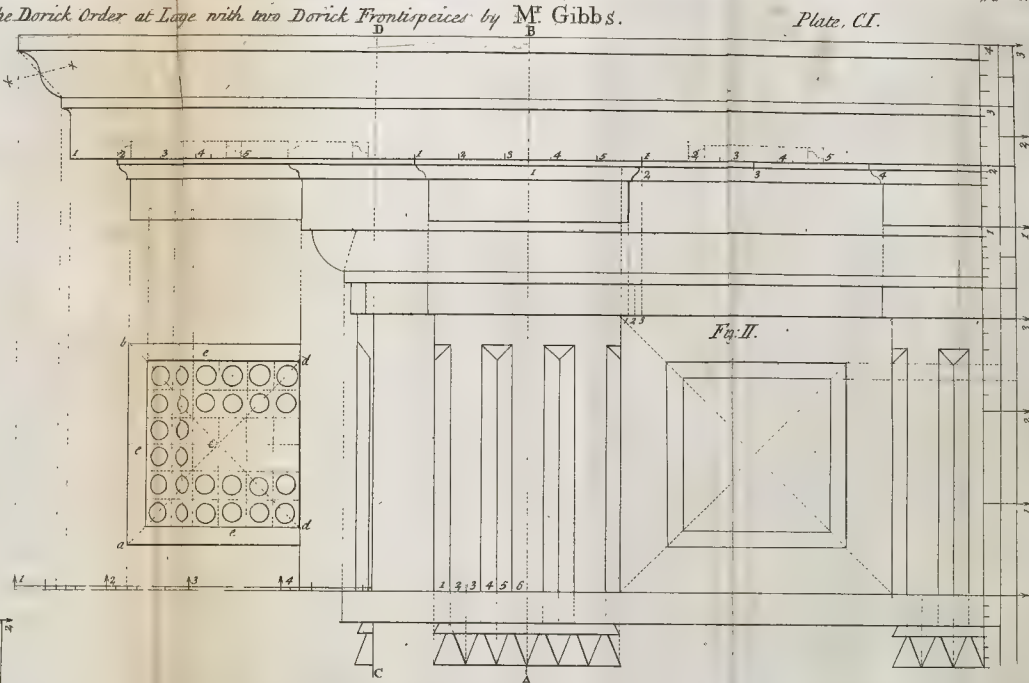
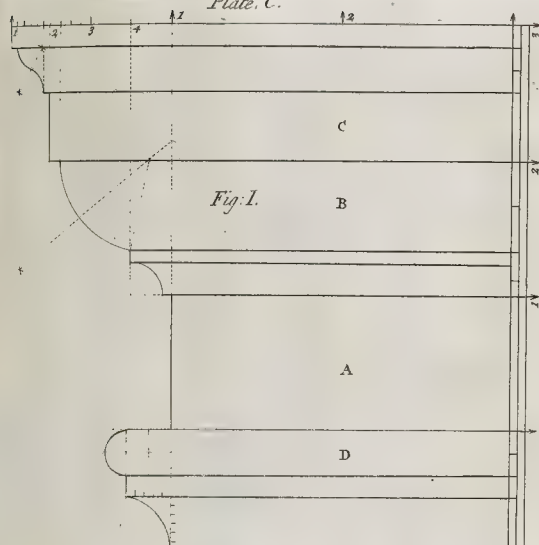




Plate, C.

The Dorick Order at Large with two Dorick Frontispieces by M<sup>r</sup> Gibbs.

Plate, CI.



J. Garvicham Sculp





Plate VII



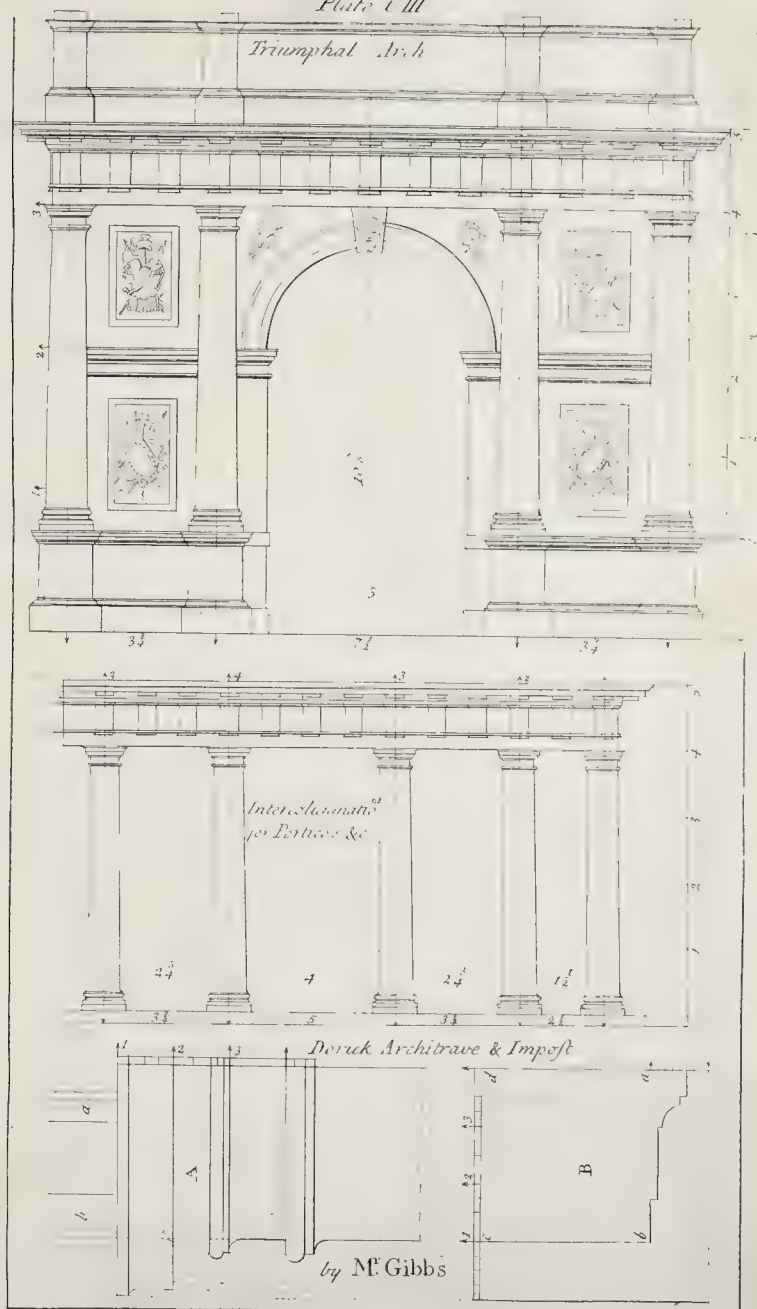
Dorick Piazza by M. Gibbs.



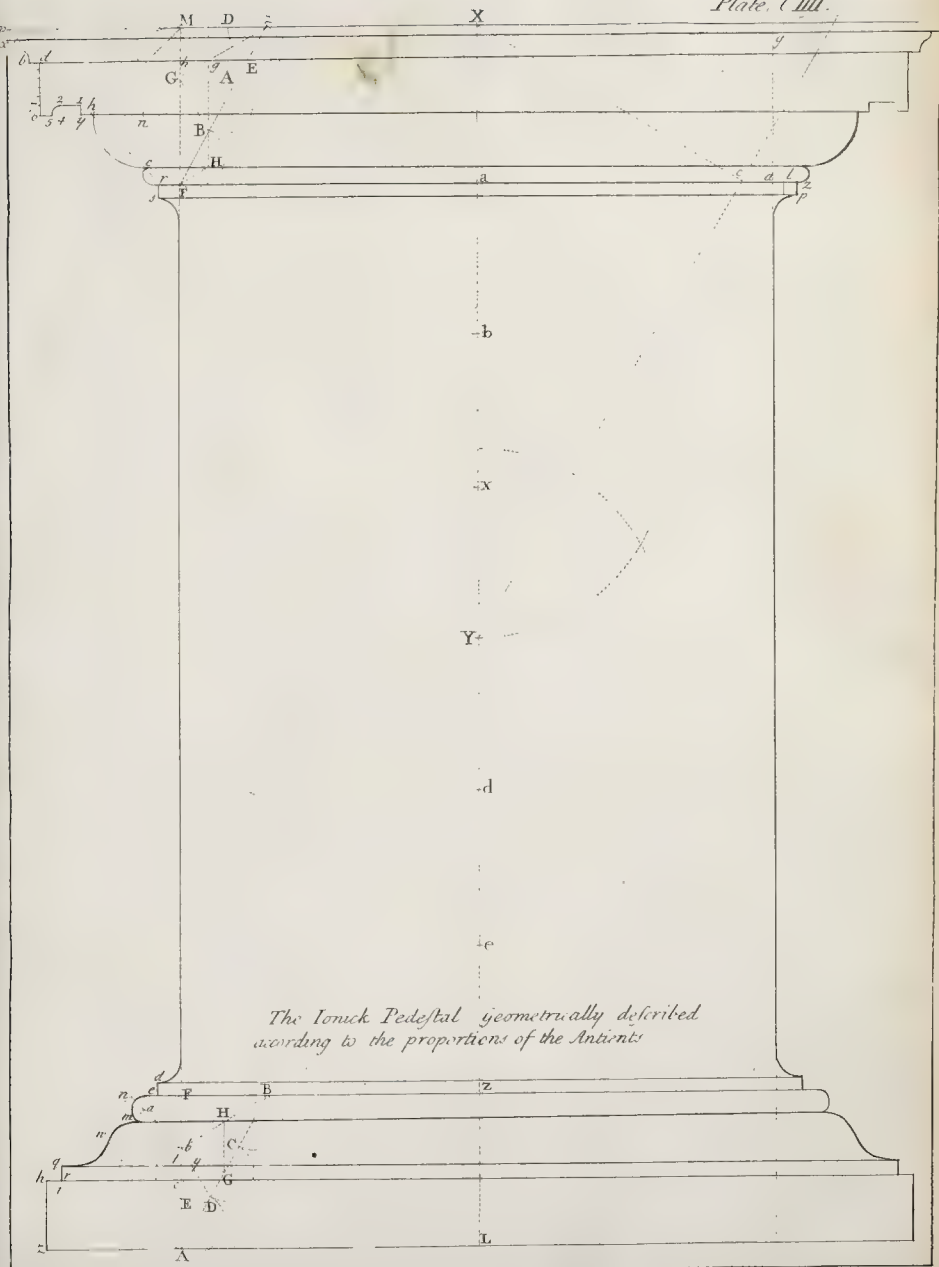




Plate C'III  
Triumphal Arch







*The Ionick Pedestal geometrically described  
according to the proportions of the Antients*



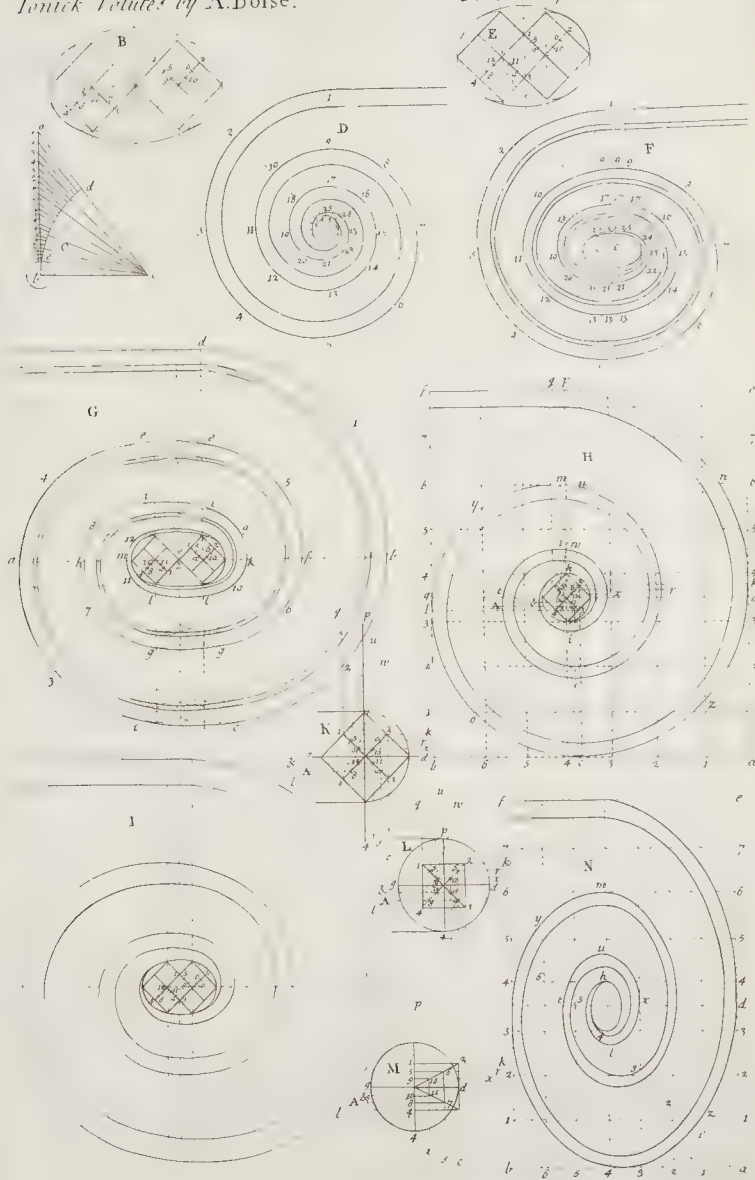






*Ionick Volute by A. Bosse.*

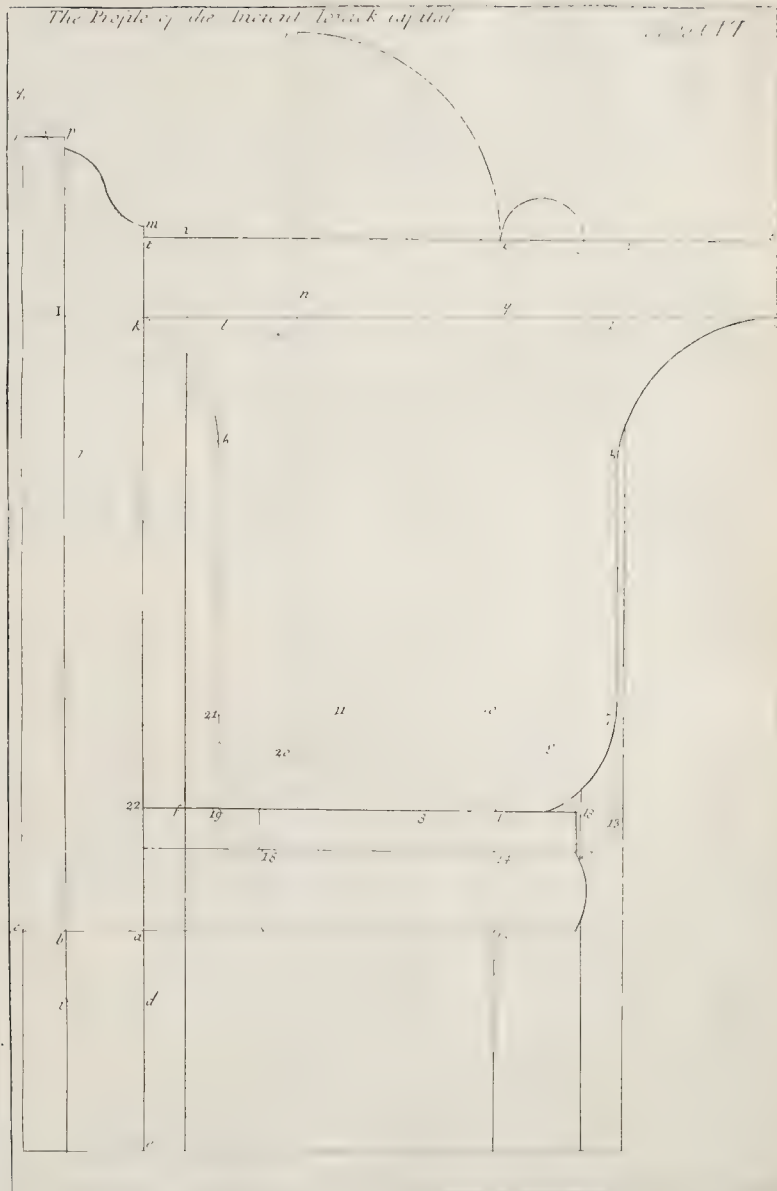
*Plate Z to follow Plate CV.*





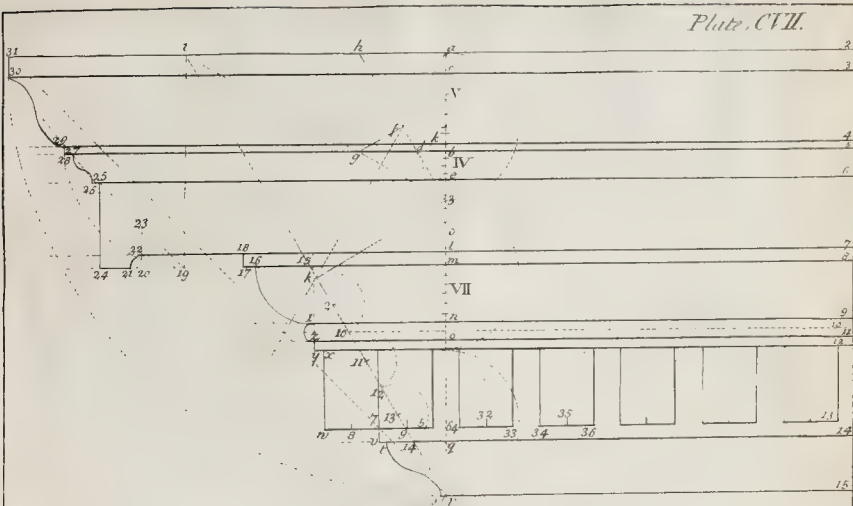
The Profile of the Inland Track of the

17

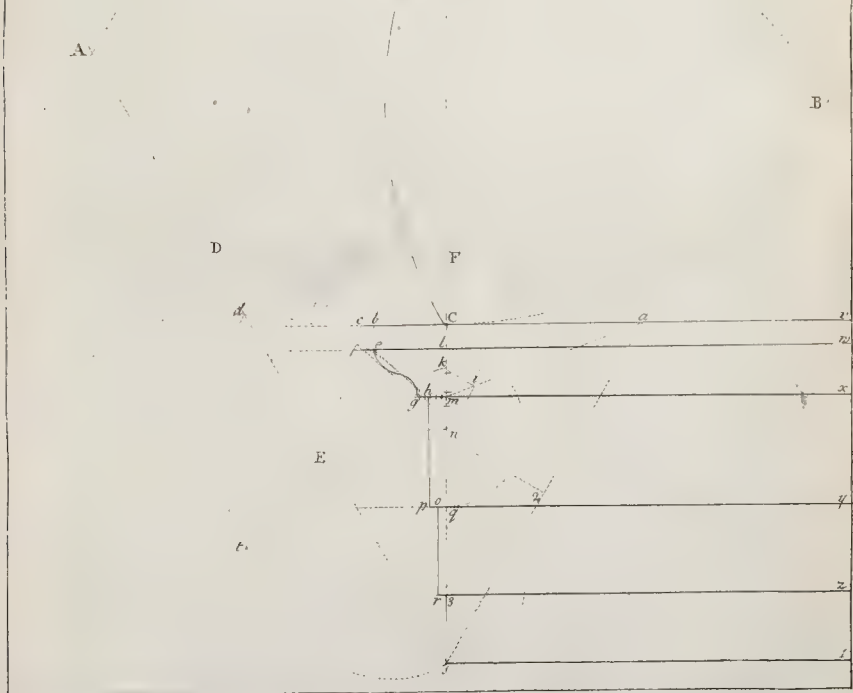








*The Ionic Entablature of the  
Antients Geometrically Described*





at the Theatre of Marcellus in Rome

Plate C'VIII

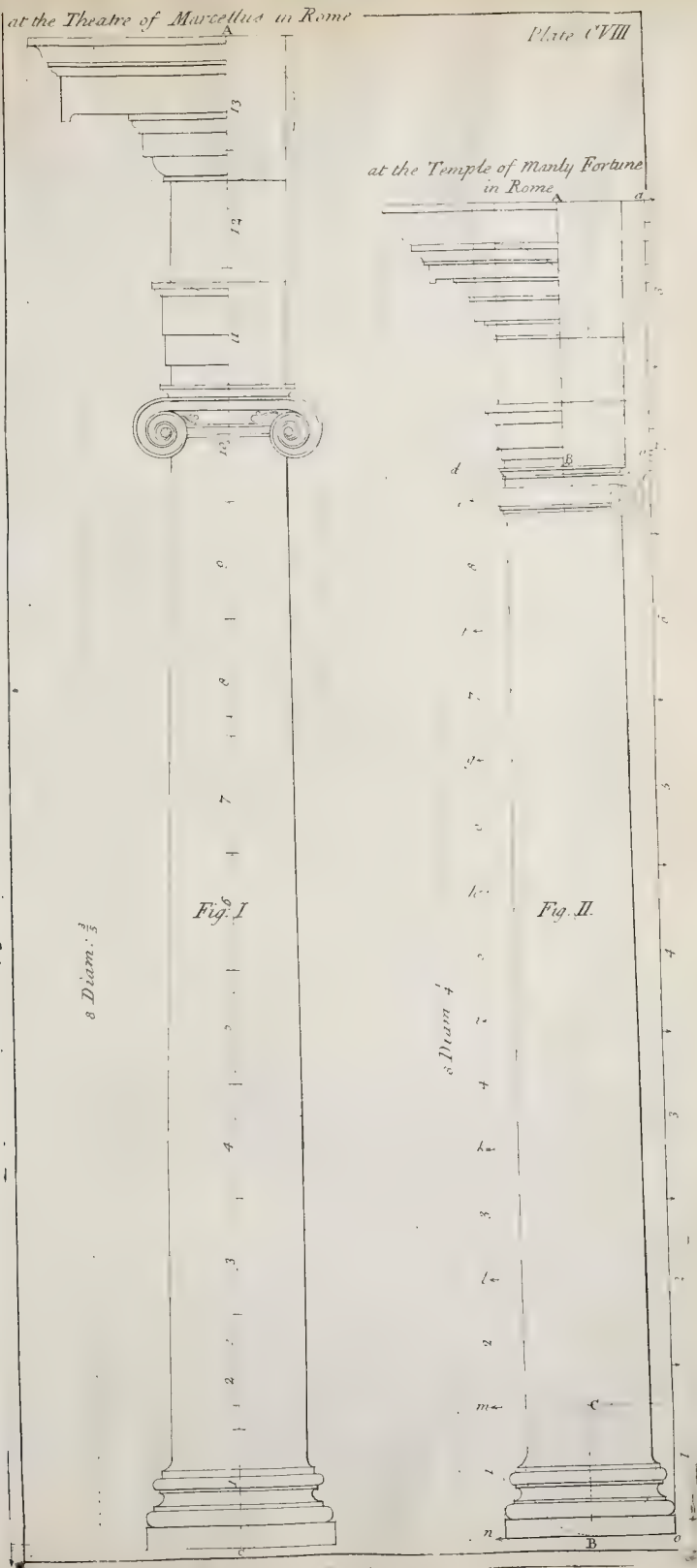
at the Temple of Manly Fortune  
in Rome

8 Diam.  $\frac{1}{2}$

Fig. I

Fig. II

8 Diam.  $\frac{1}{2}$

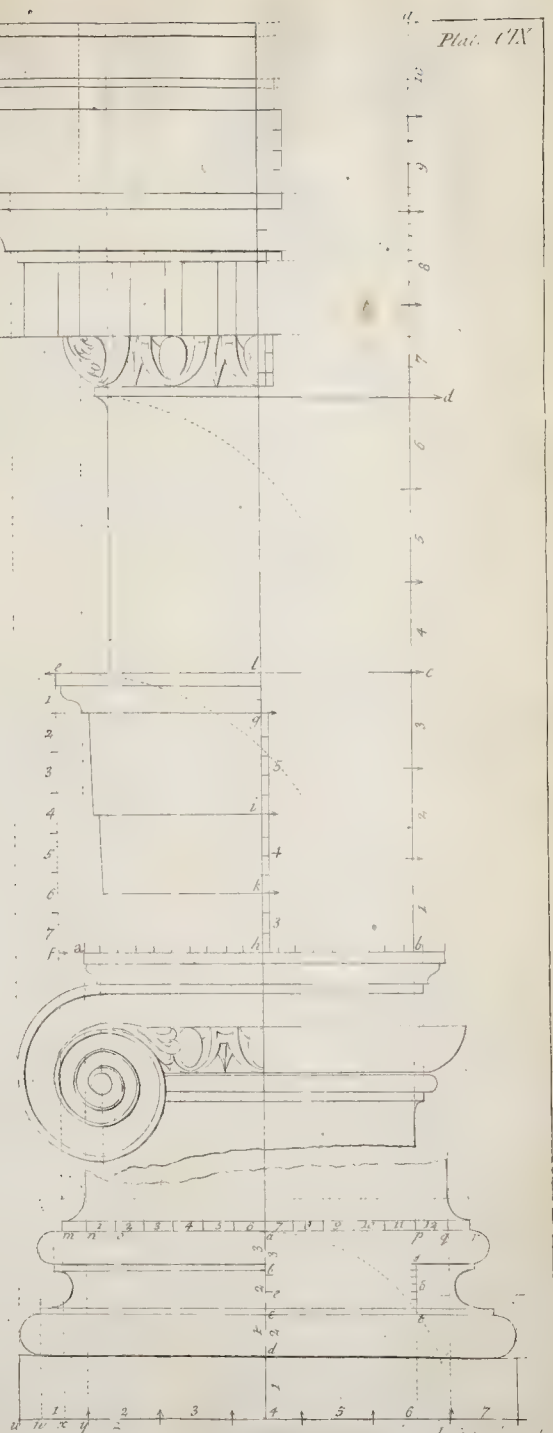






at the Theatre of  
Marcellus in Rome

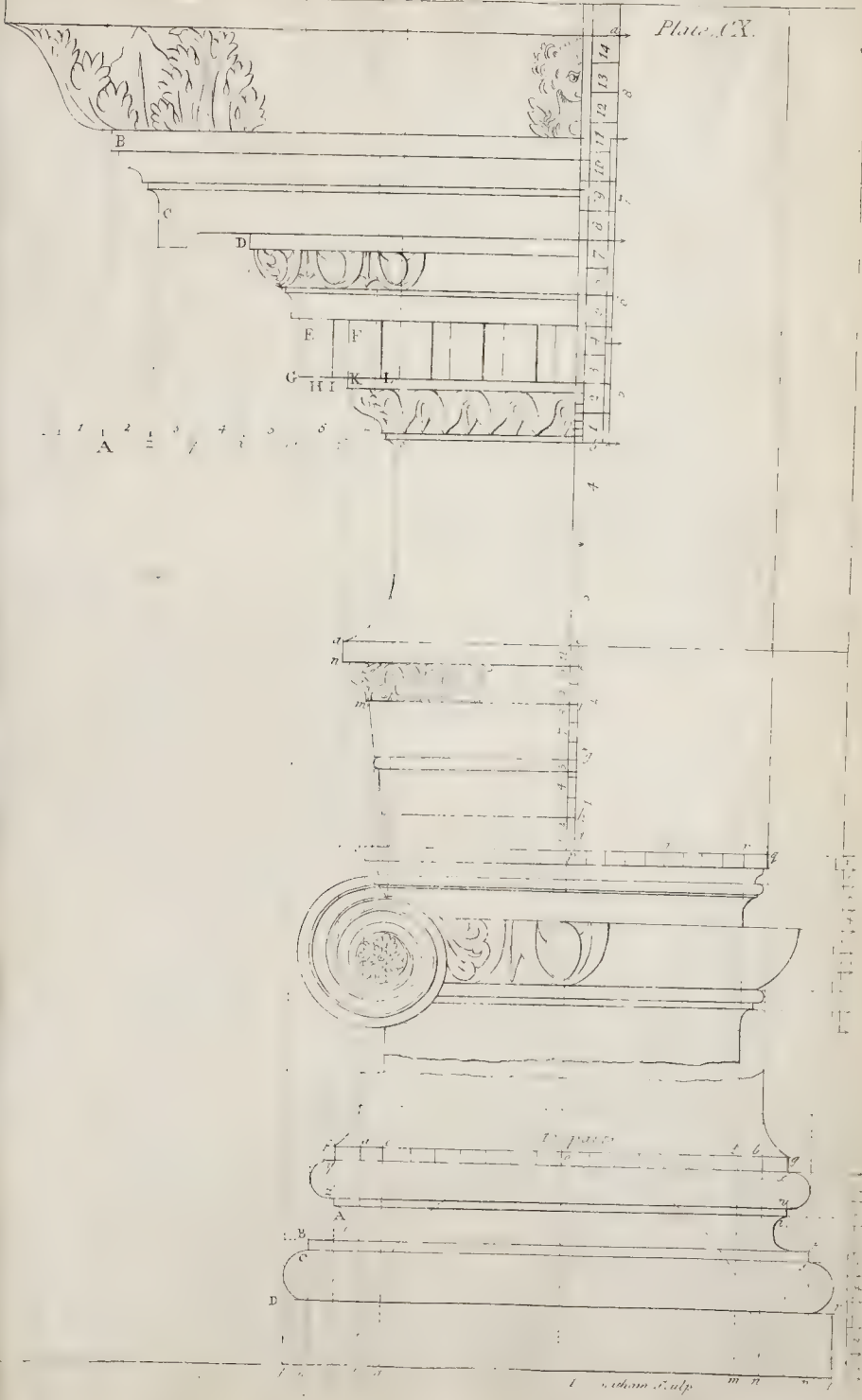
Numb 40



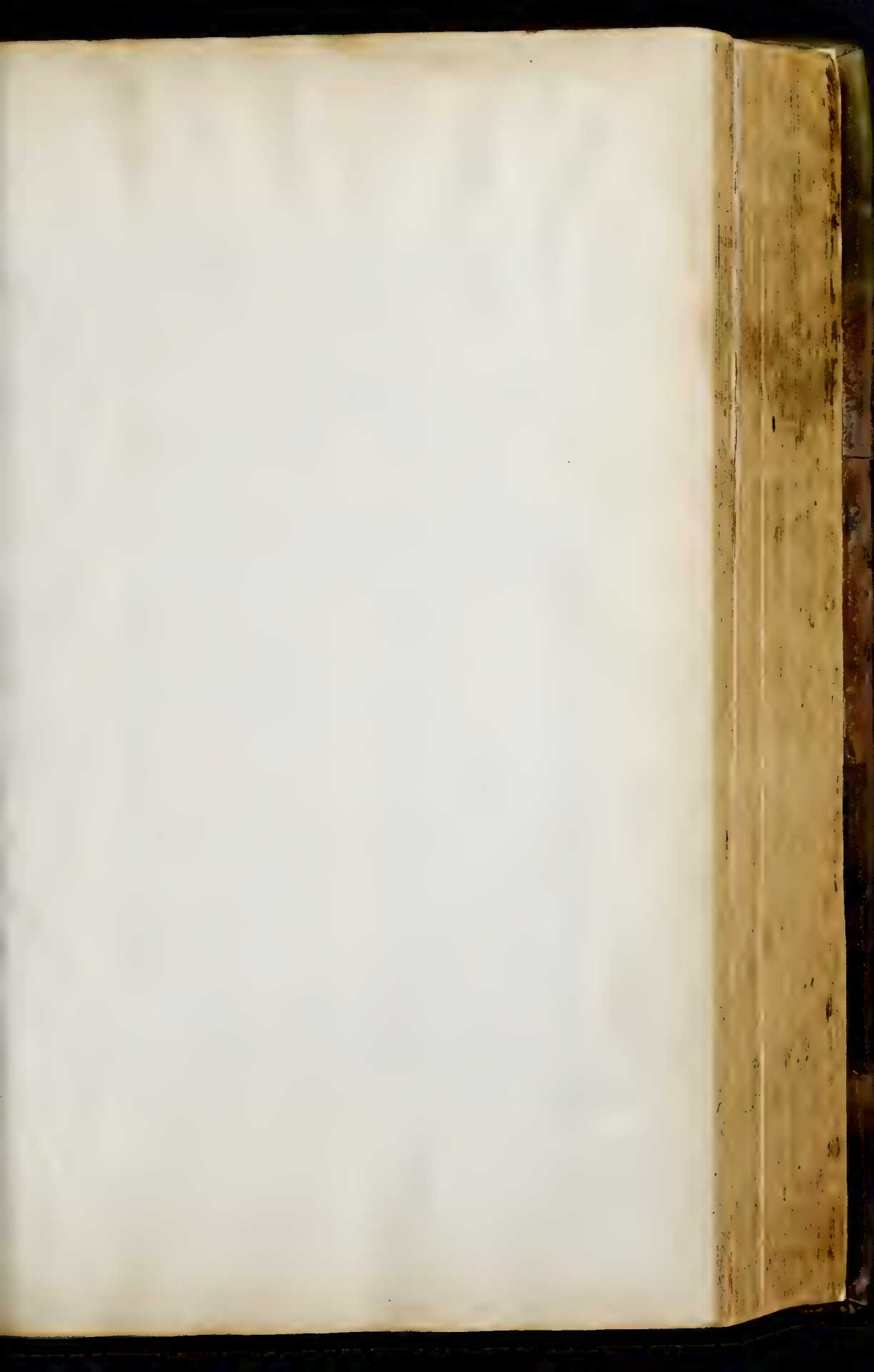


At the Temple of Mount Vesuvius taken by Peter Tiburtine.

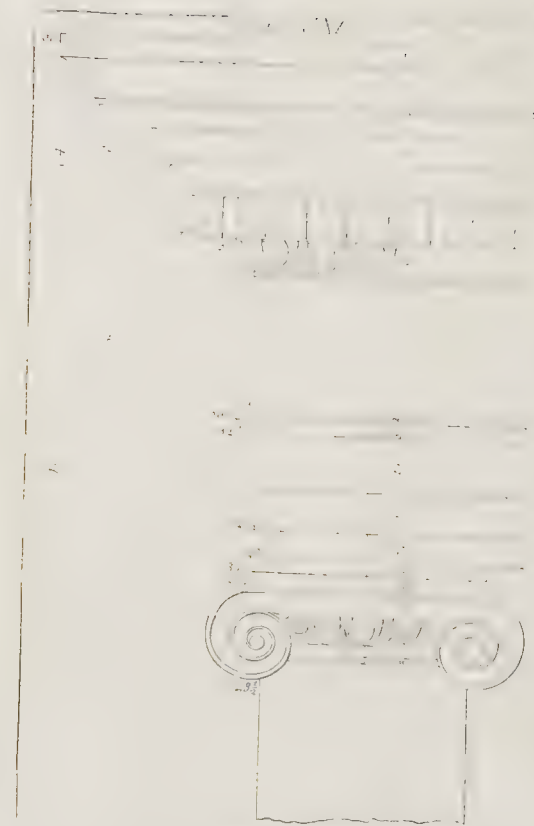
Plate CX.



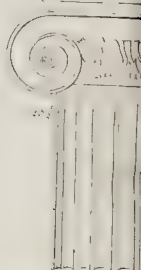
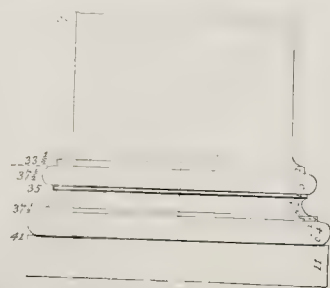




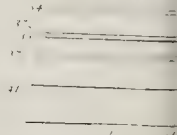


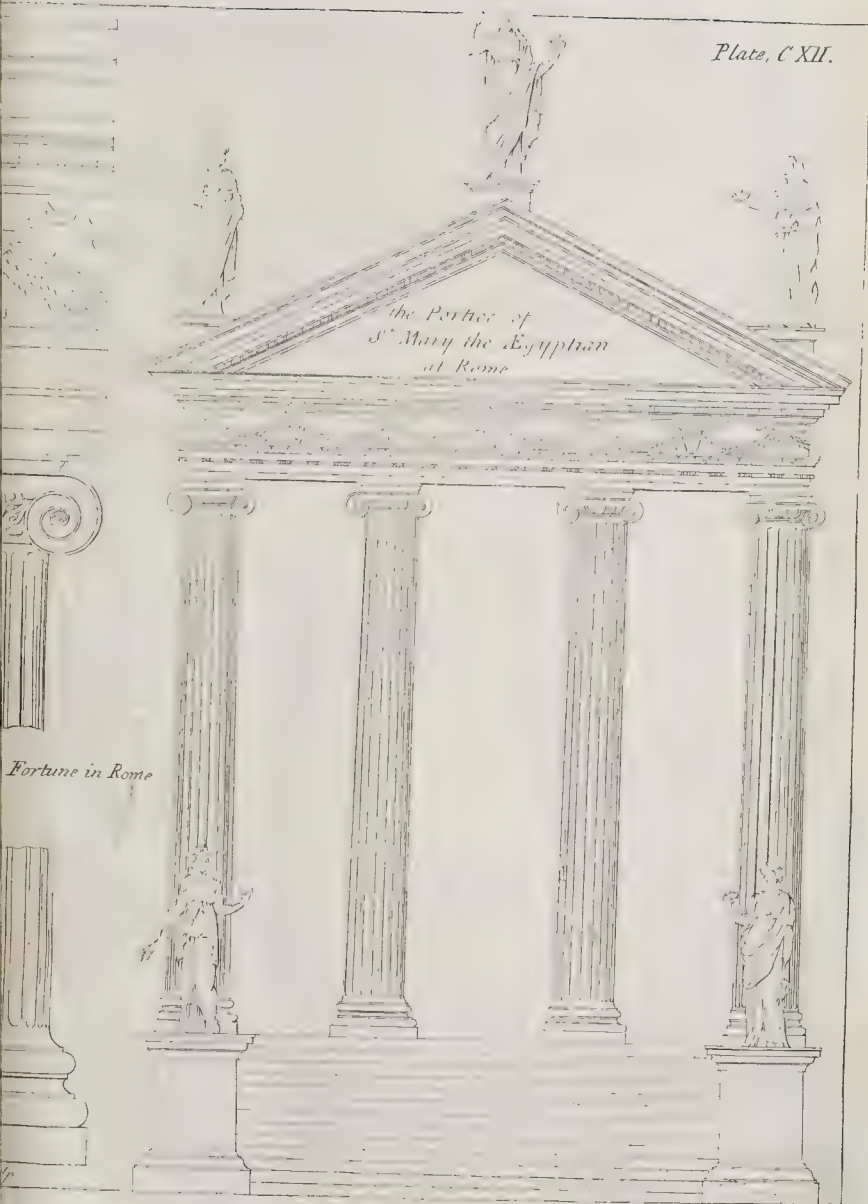


*At the Temple of Minerva Fortune in Rome*



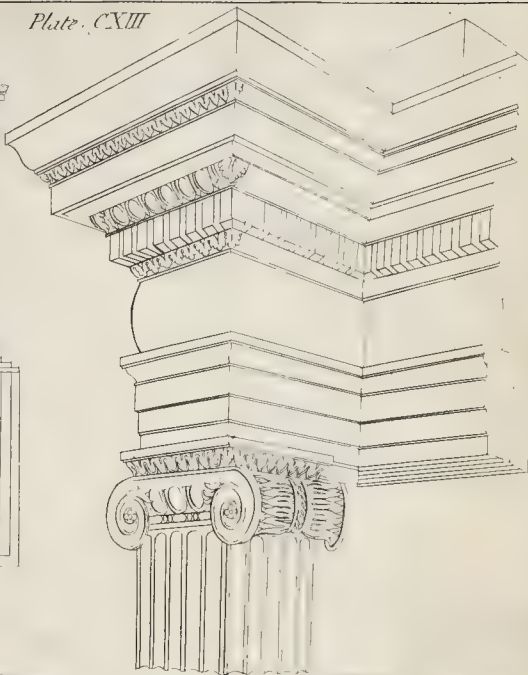
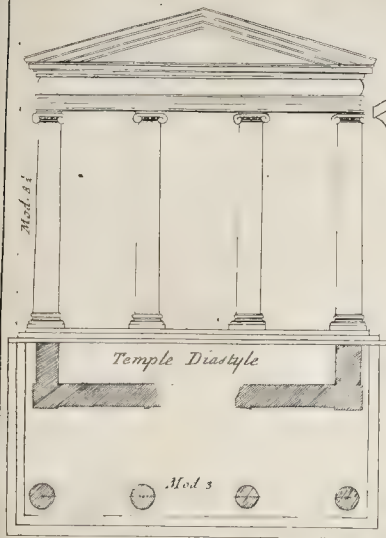
*At the Temple of*



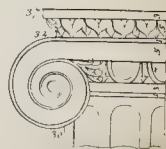
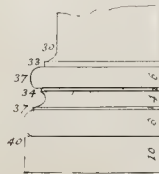
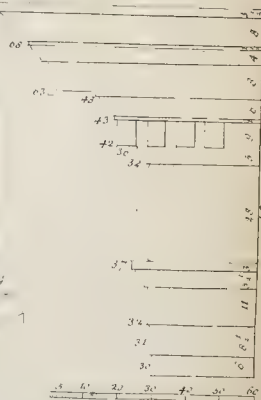
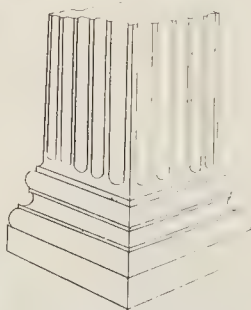
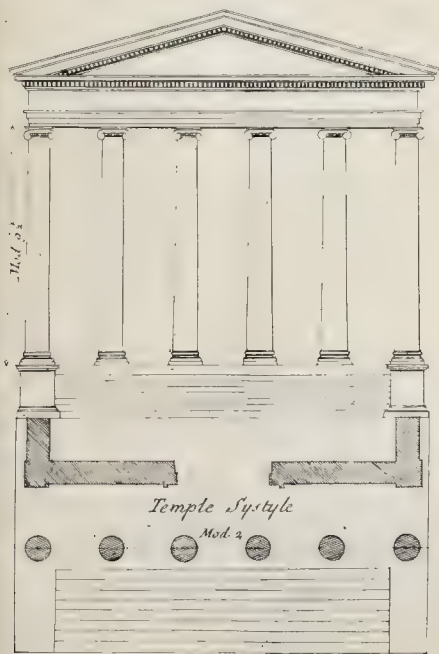


Fortune in Rome





At the Bath of  
Diocletian in Rome.











*Ionick Order*  
*by Vignola.*

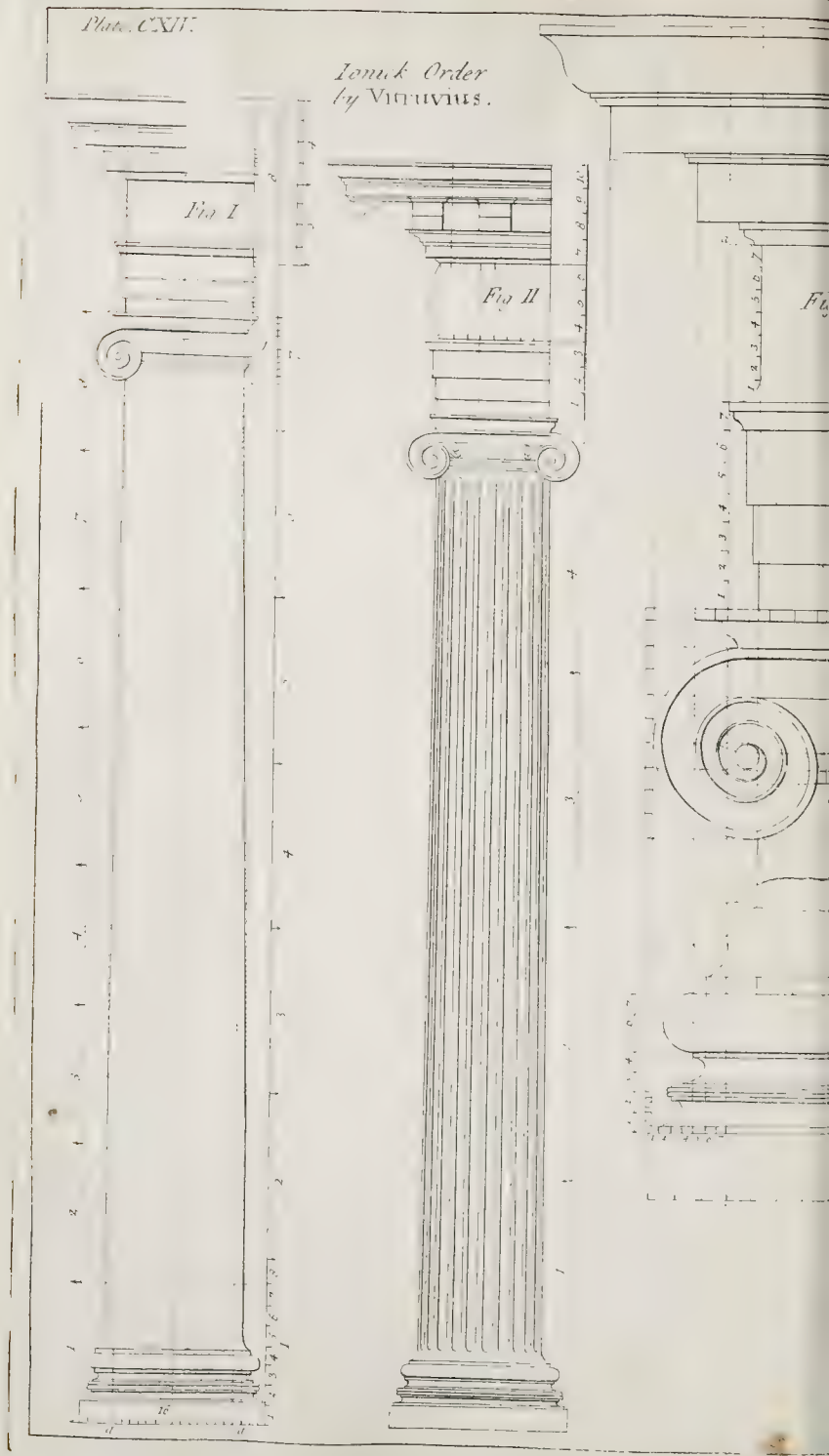


Fig. V

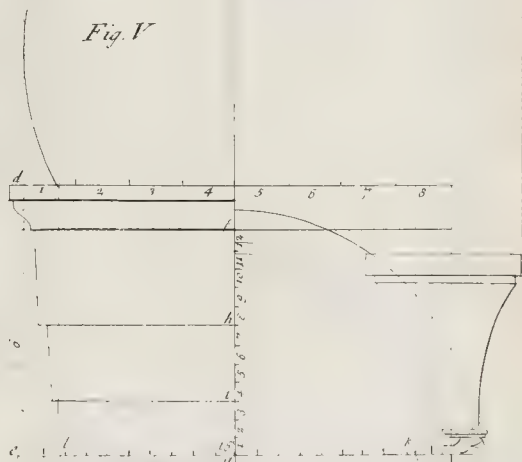
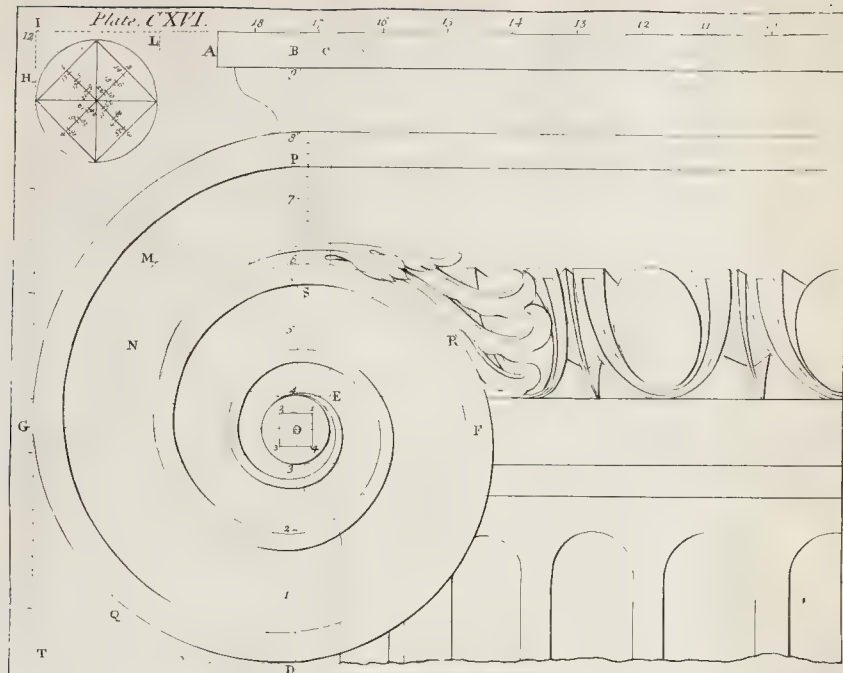


Fig. W







The Ionic Capital  
by Vitruvius.



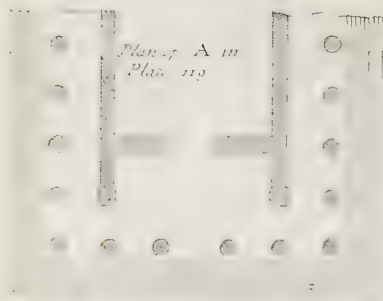




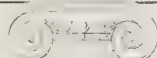


Plate CXXII

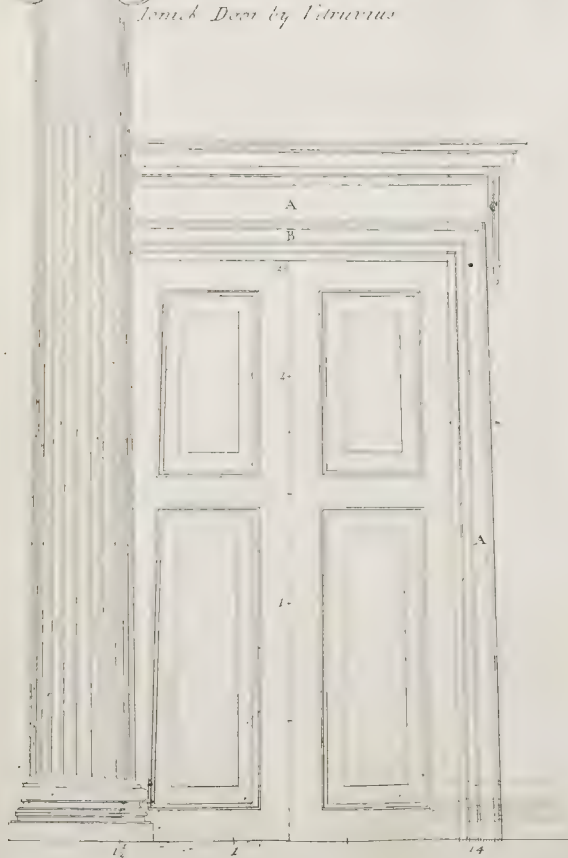
Plan of A in  
Plate 119



Plan of B in Plate 119



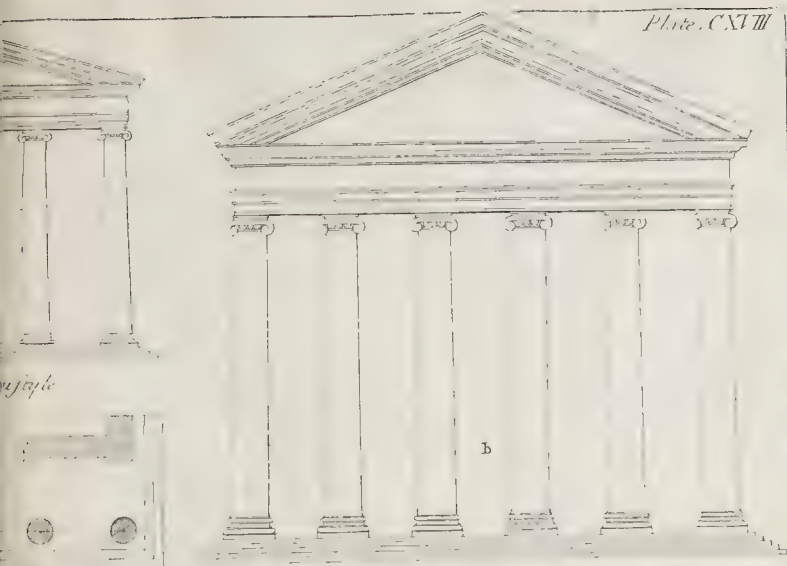
Temple Door by Vitruvius



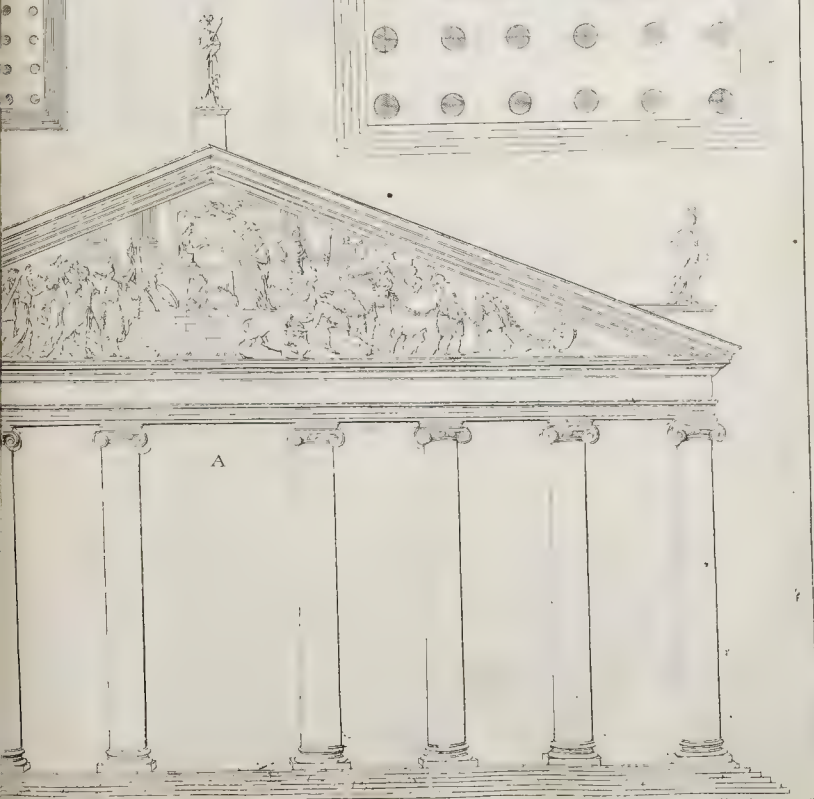
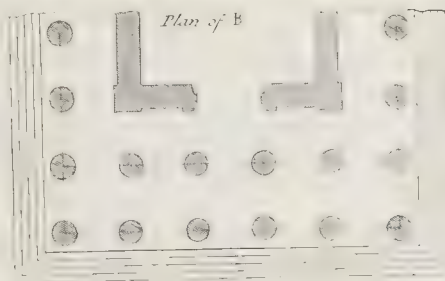
Plan of

Temple of D  
at Ephesus



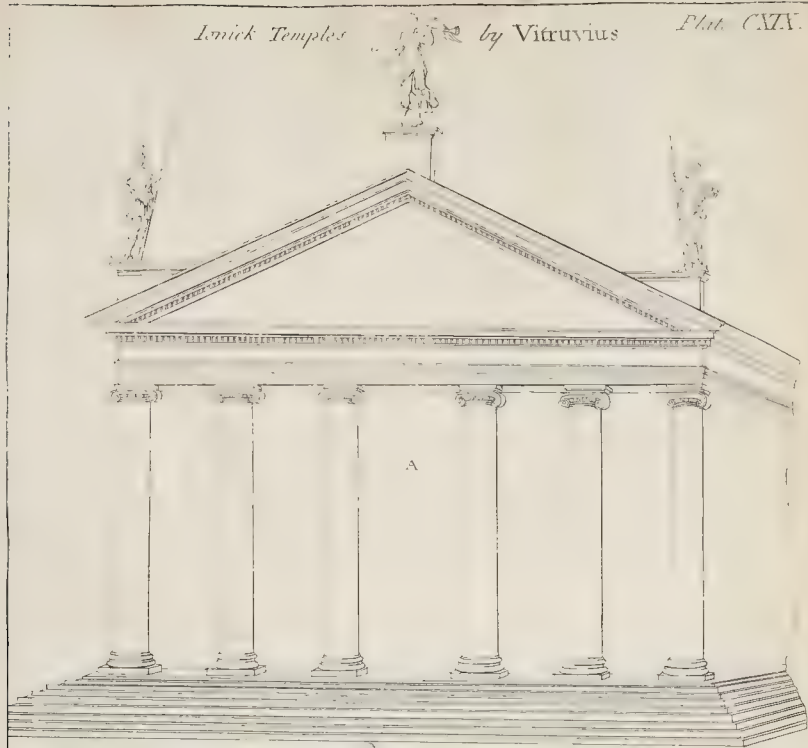


Plan of B

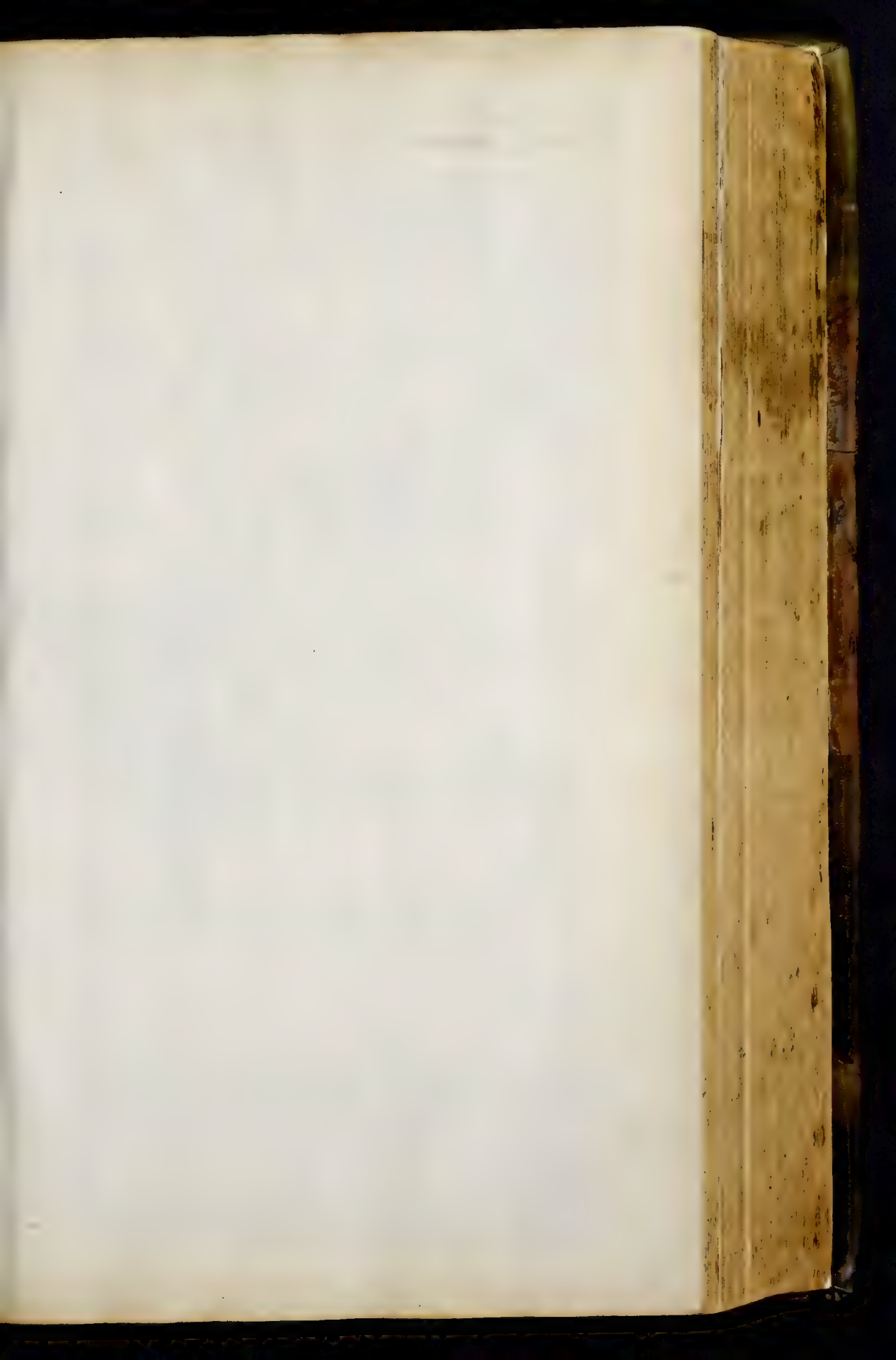


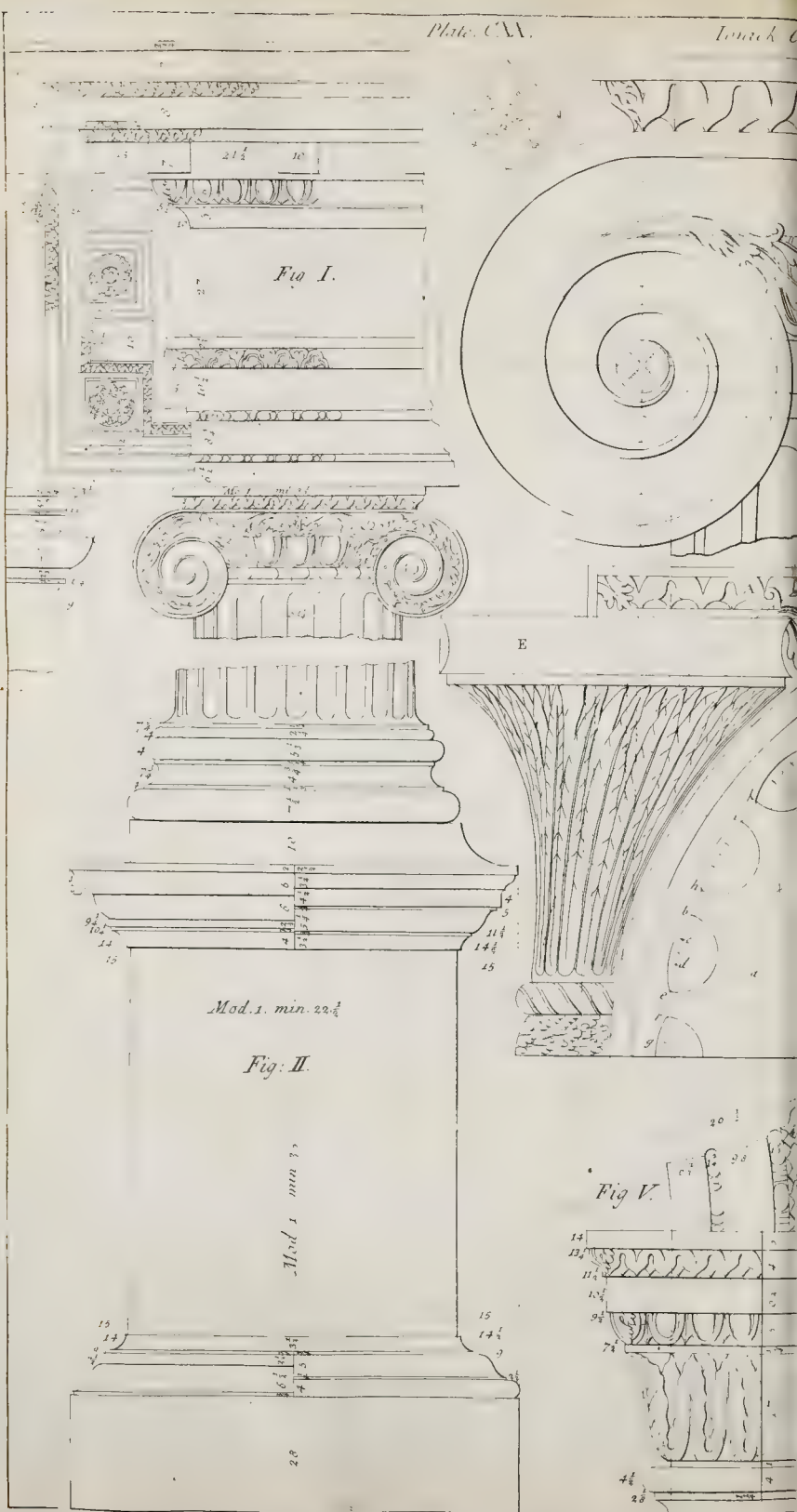




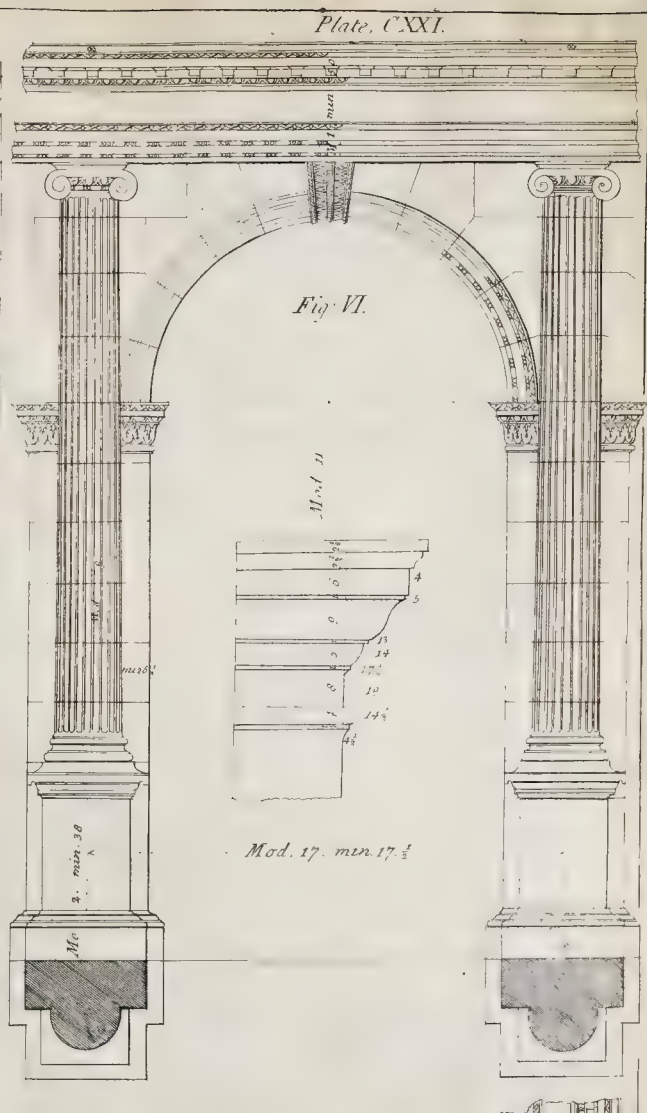
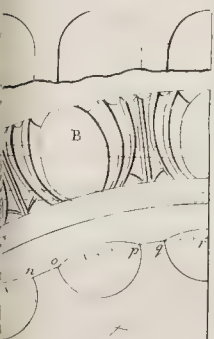
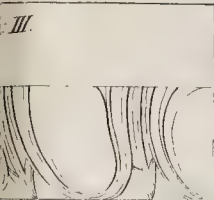
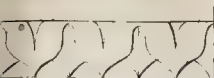






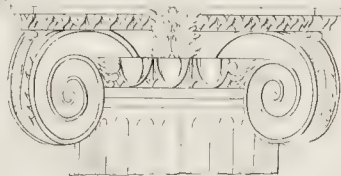
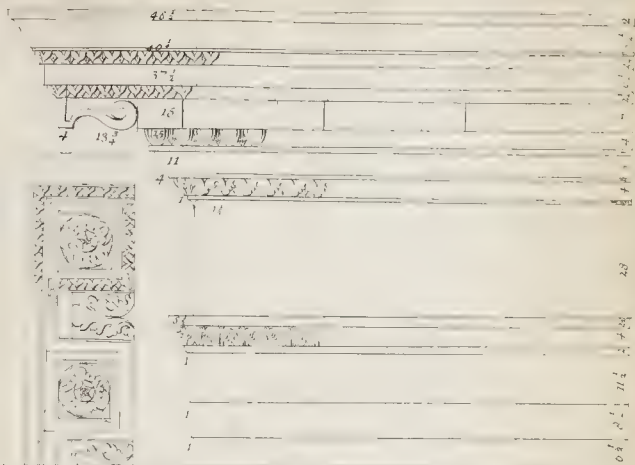
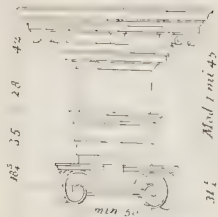




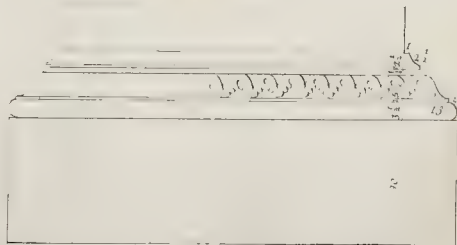
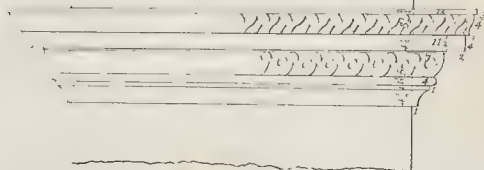
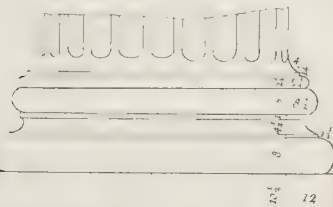








The Ionic Order by V. Scamozzi





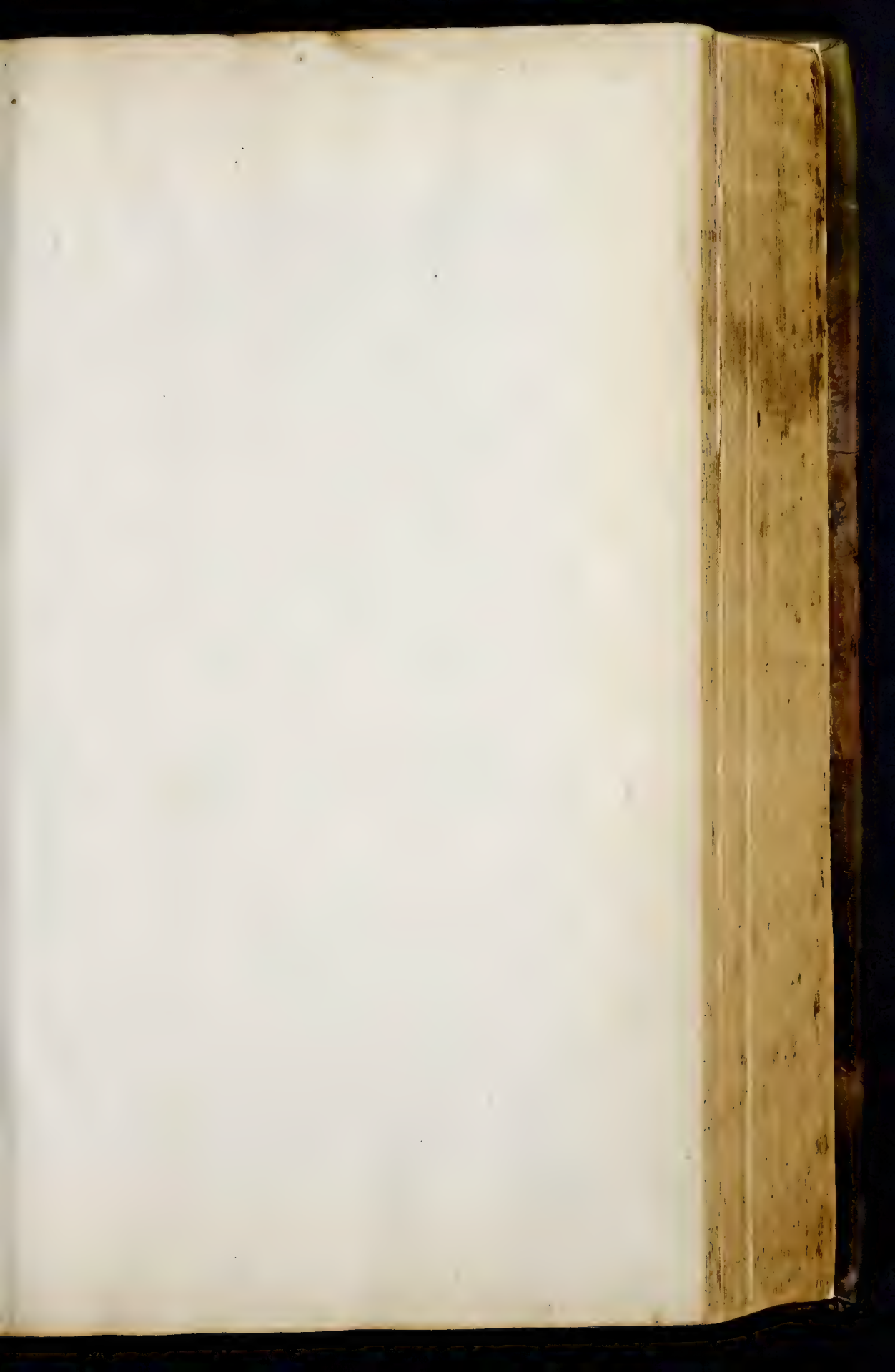
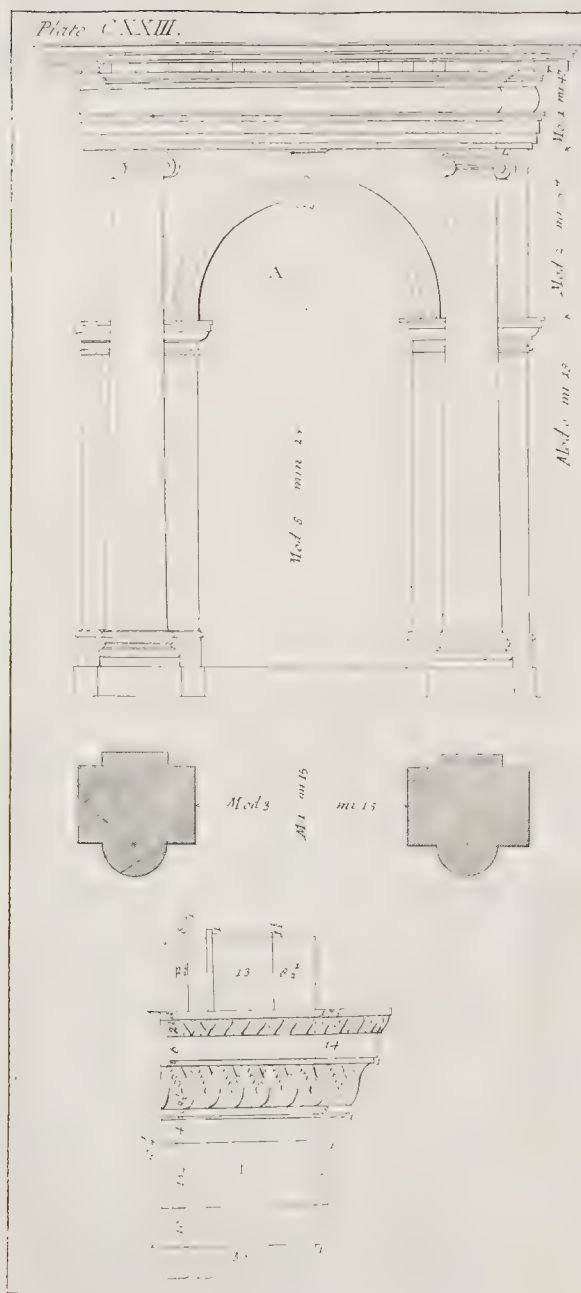
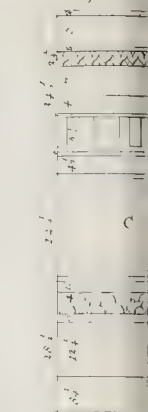


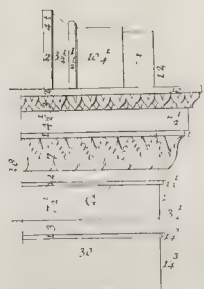
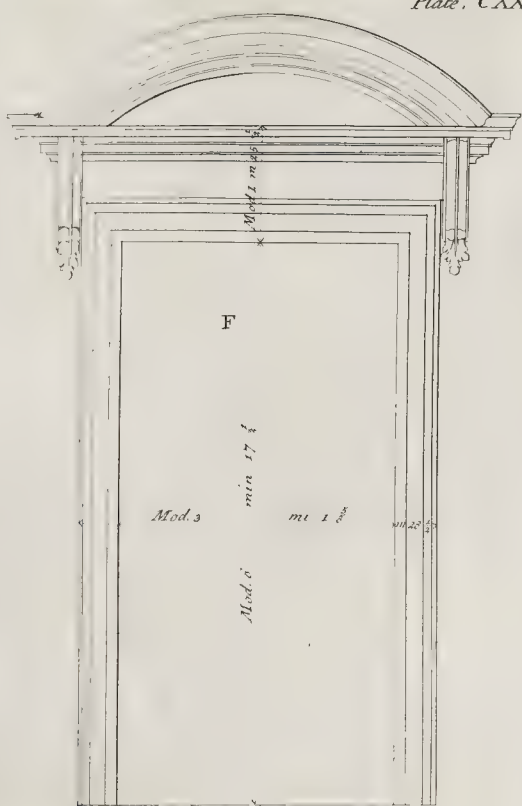
Plate CXXIII.



by Sea

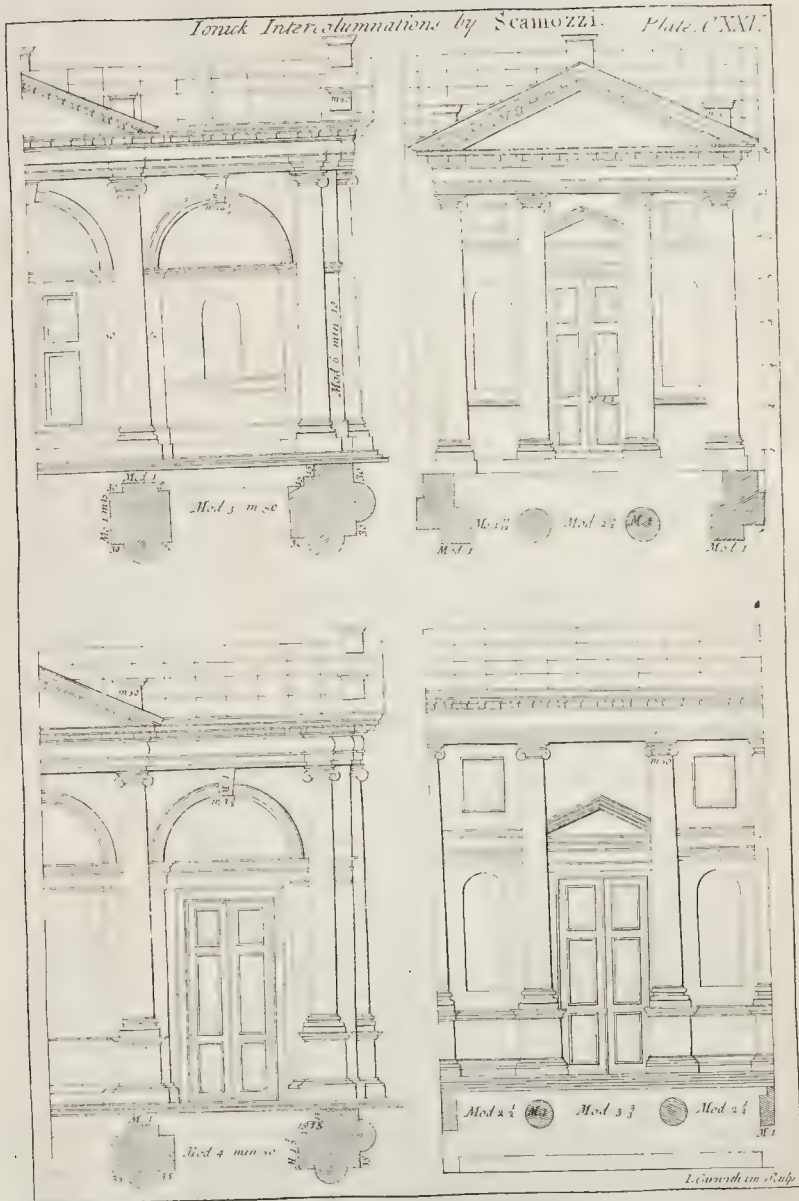




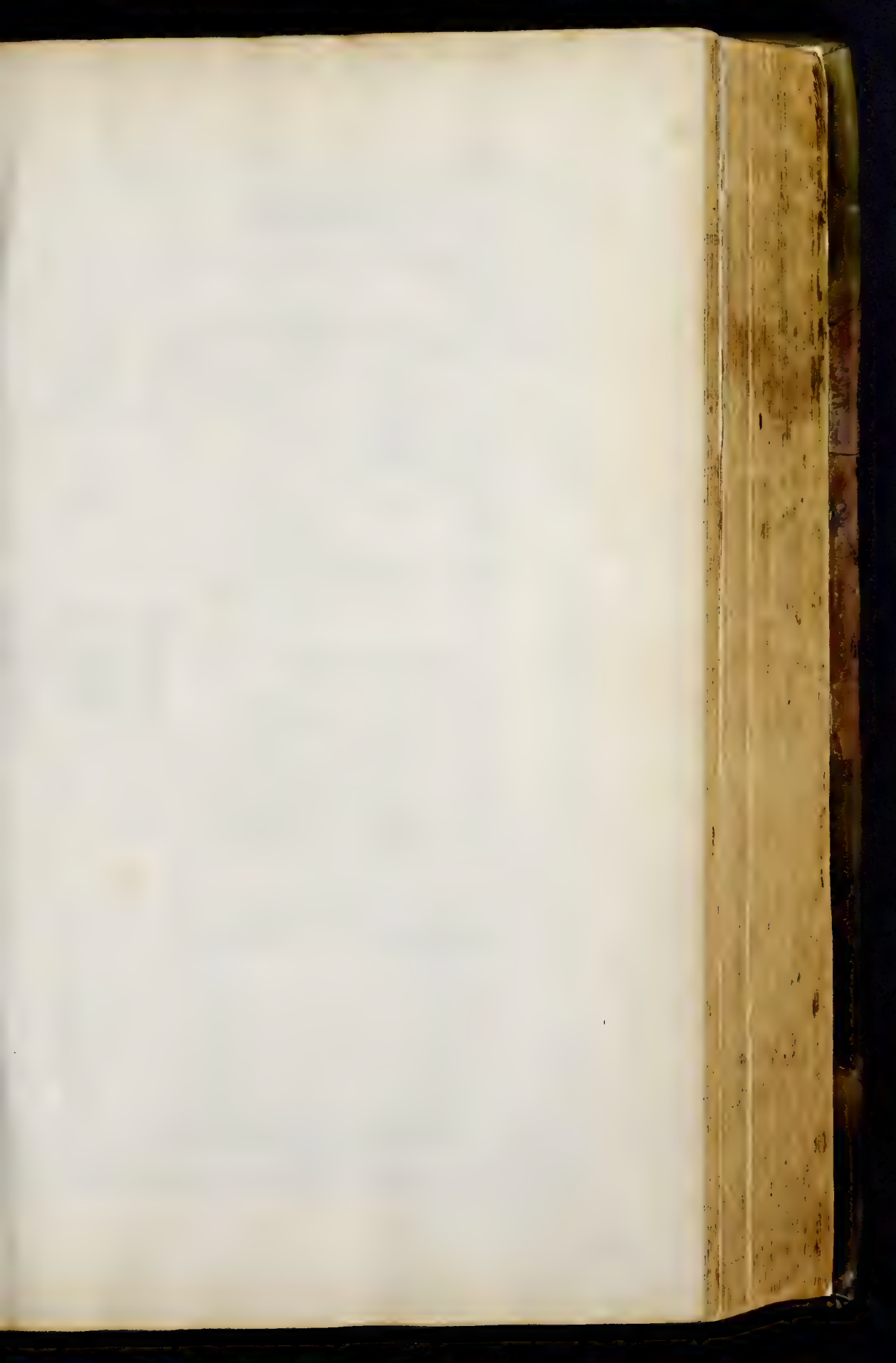




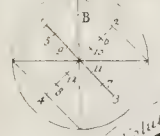
*Ionick Inter-columniations by Scamozzi. Plate CXXI.*











The Line of the Volutes  
the Volute

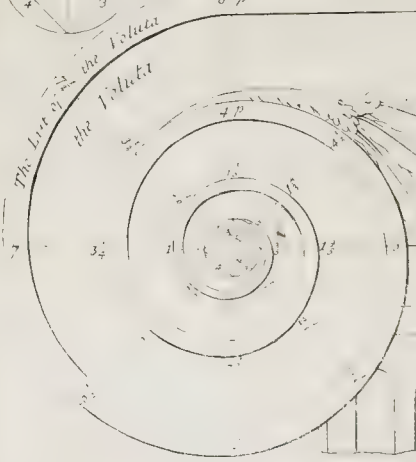


Fig. I

N.B The Module is Equal to the  
Semidiameter of the column and is  
divided into 16 parts

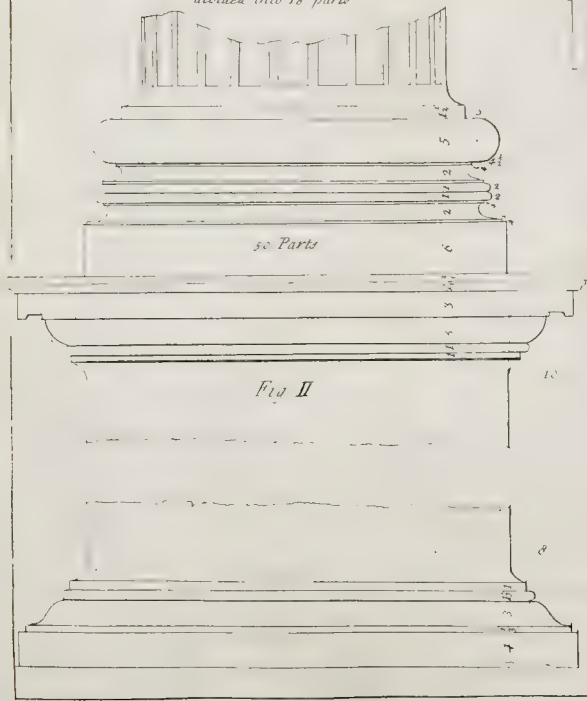


Fig. II

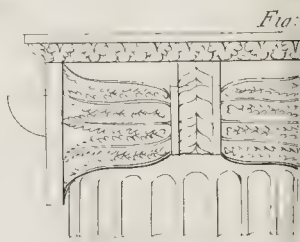


Fig. III

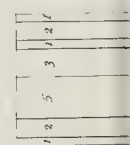


Fig. IV

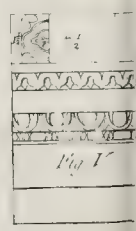


Fig. V

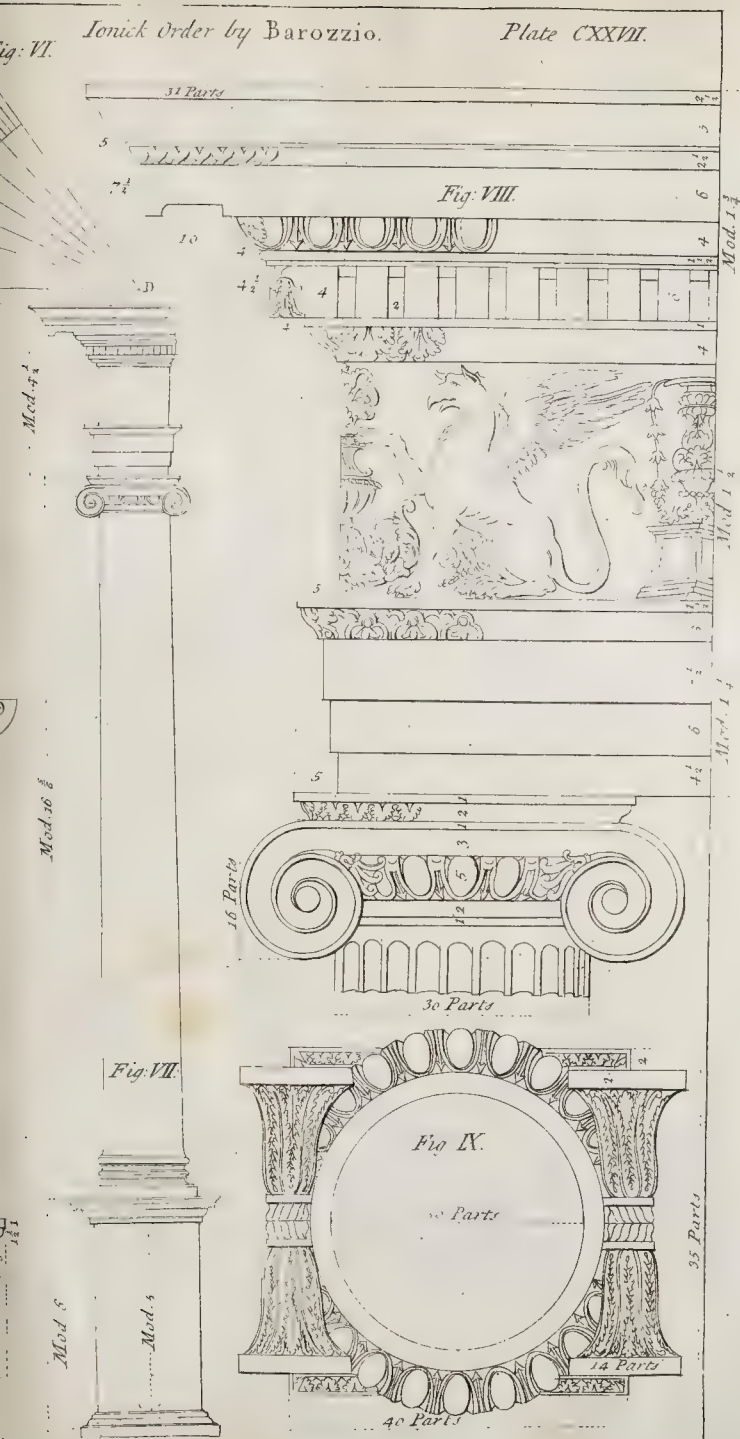
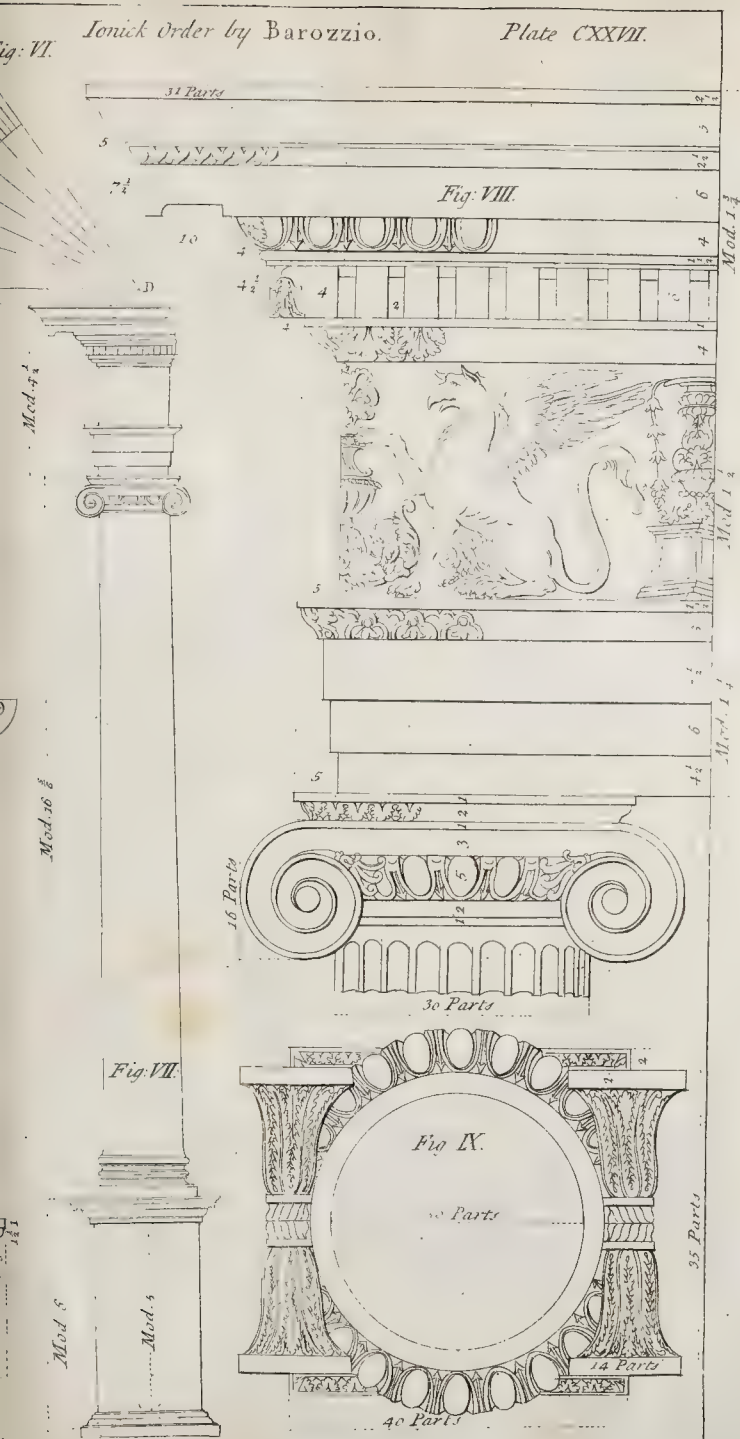
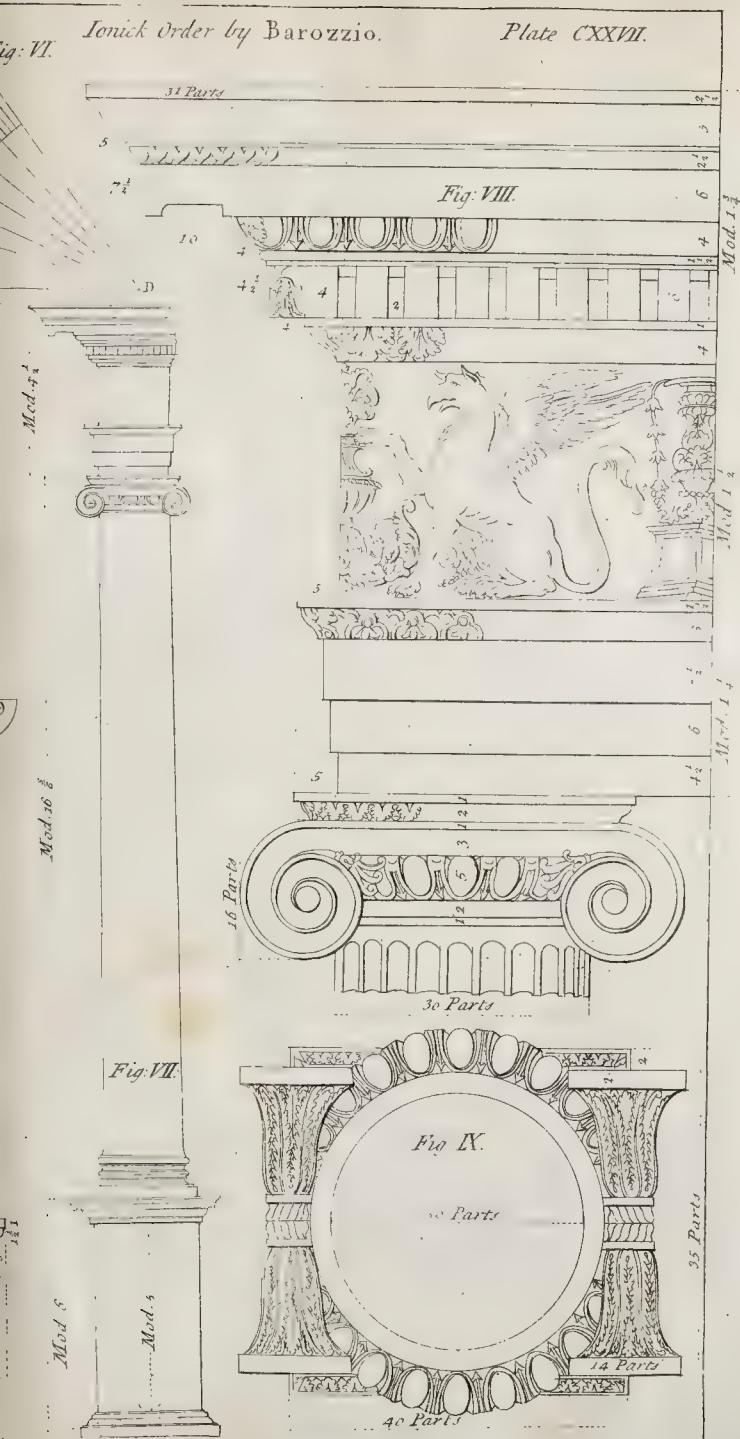
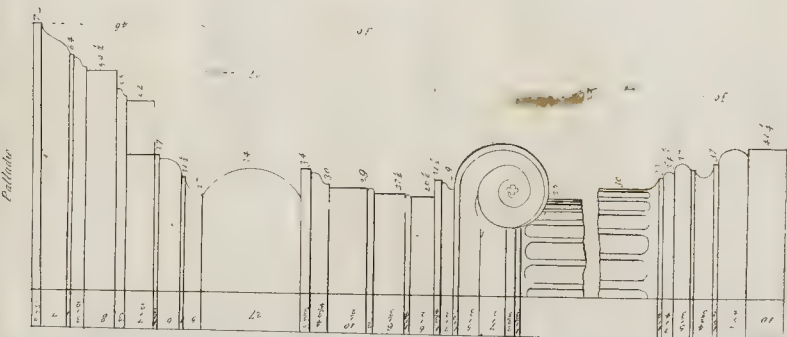
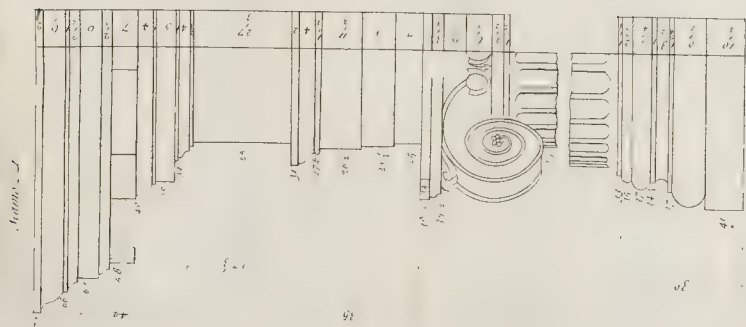
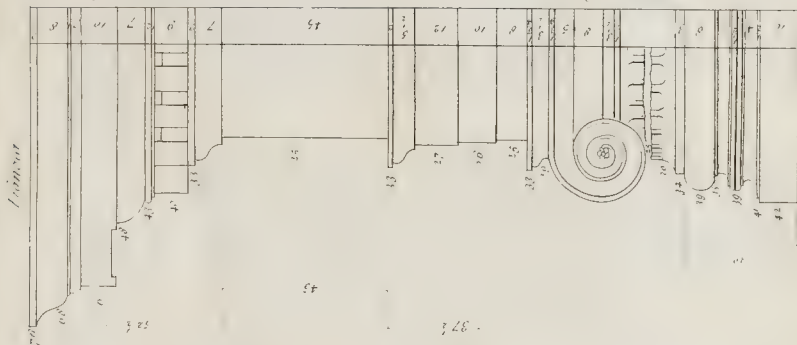




Fig M Evelyn

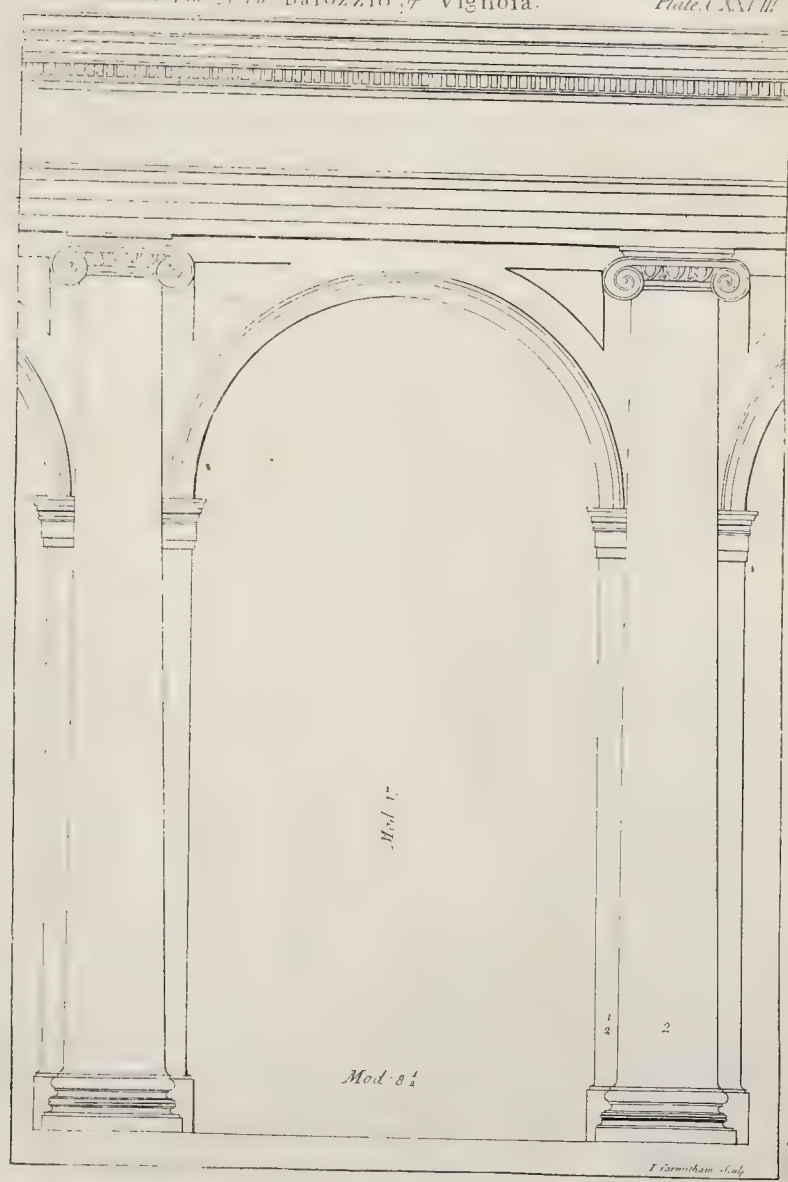
Plate LK to follow Plate CXXIII



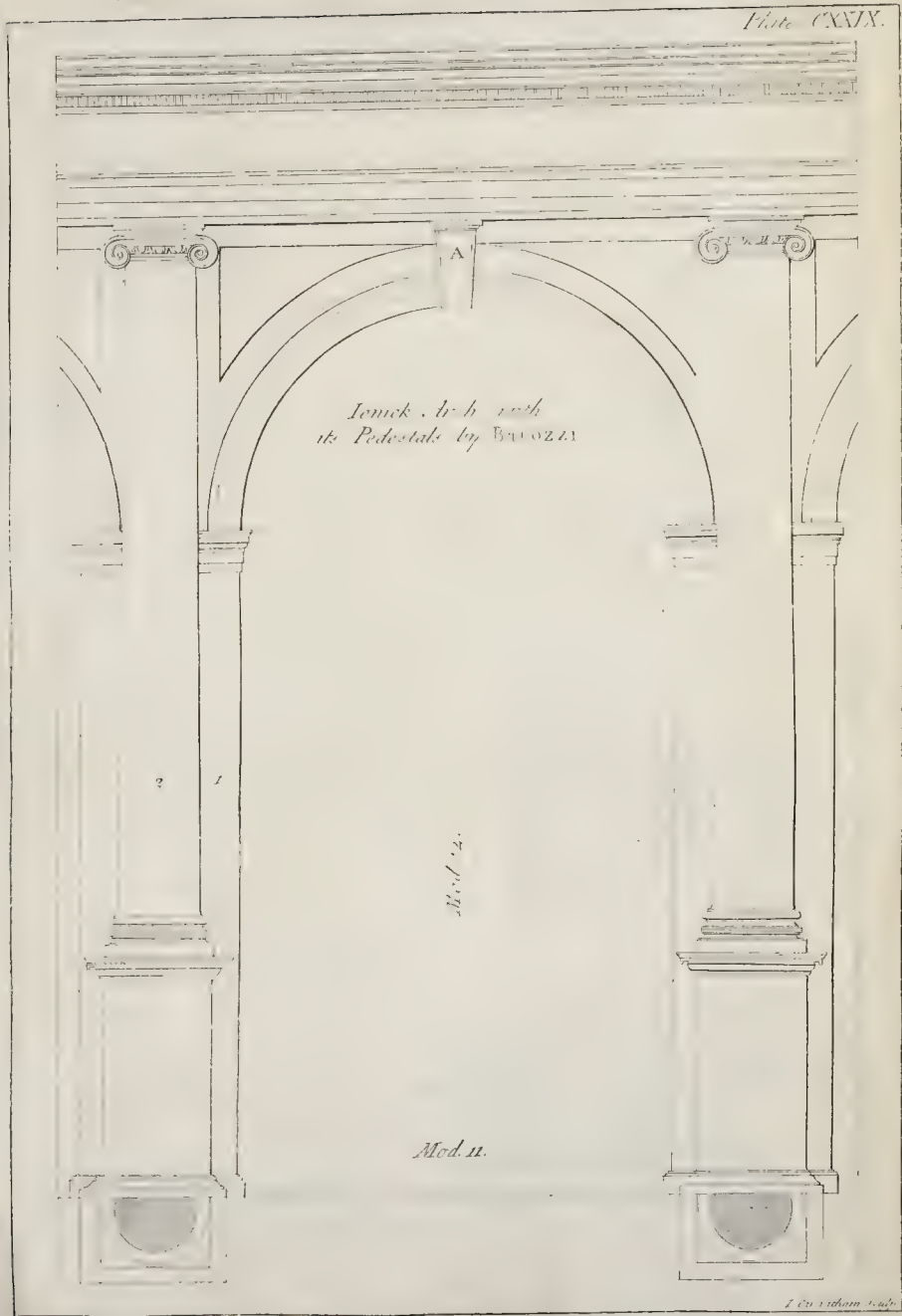




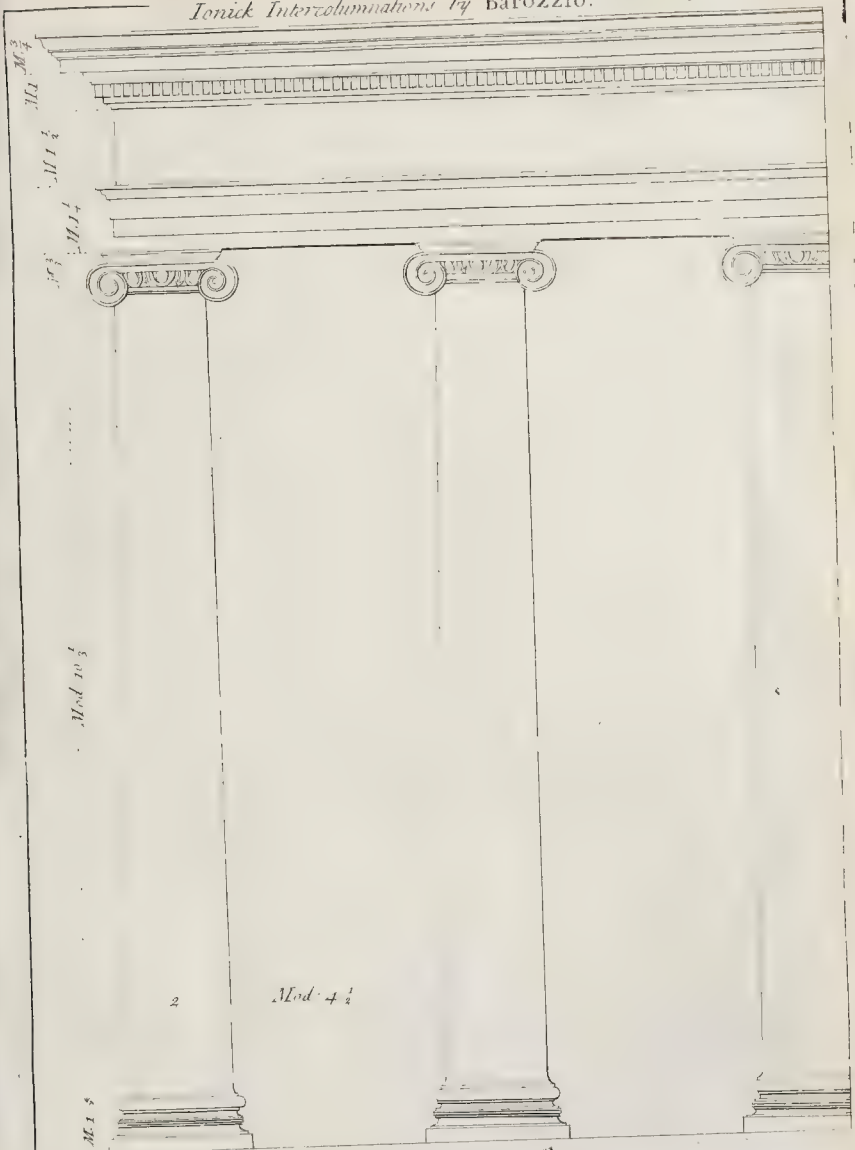




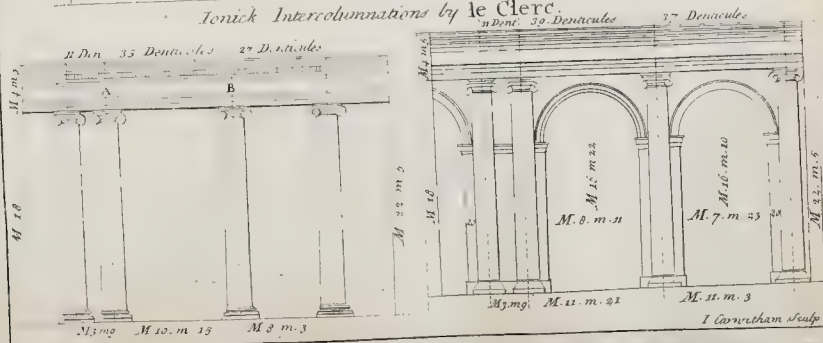








*Ionick Intercolumniations by le Clerc.*

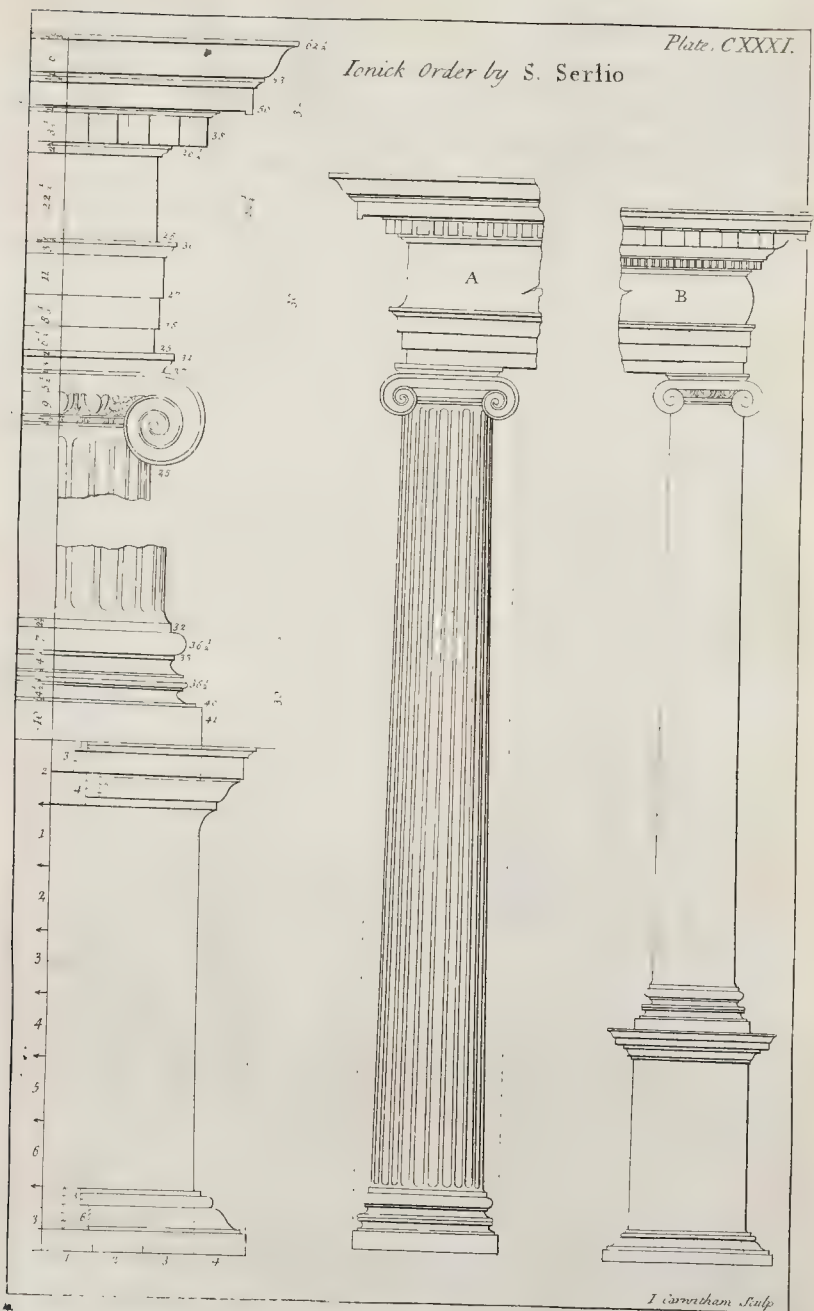


*I. Cornubham Sculp.*

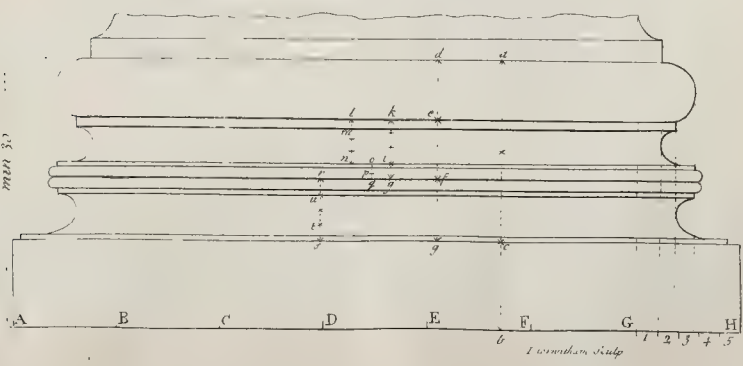
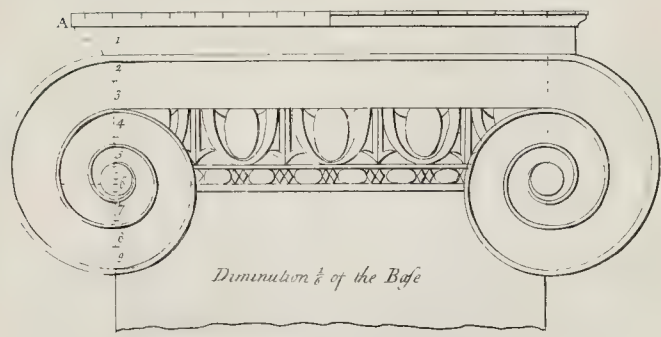
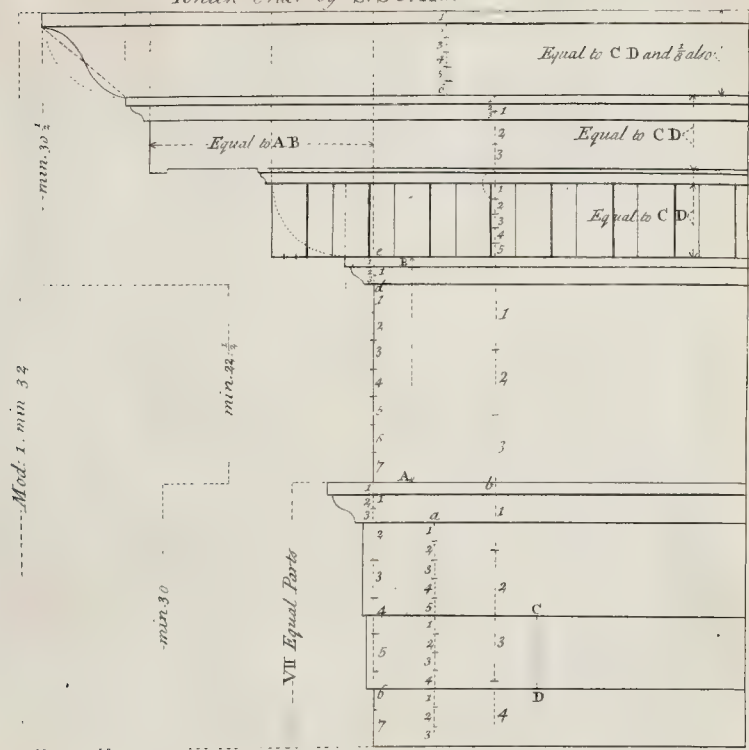




*Ionick Order by S. Serlio*

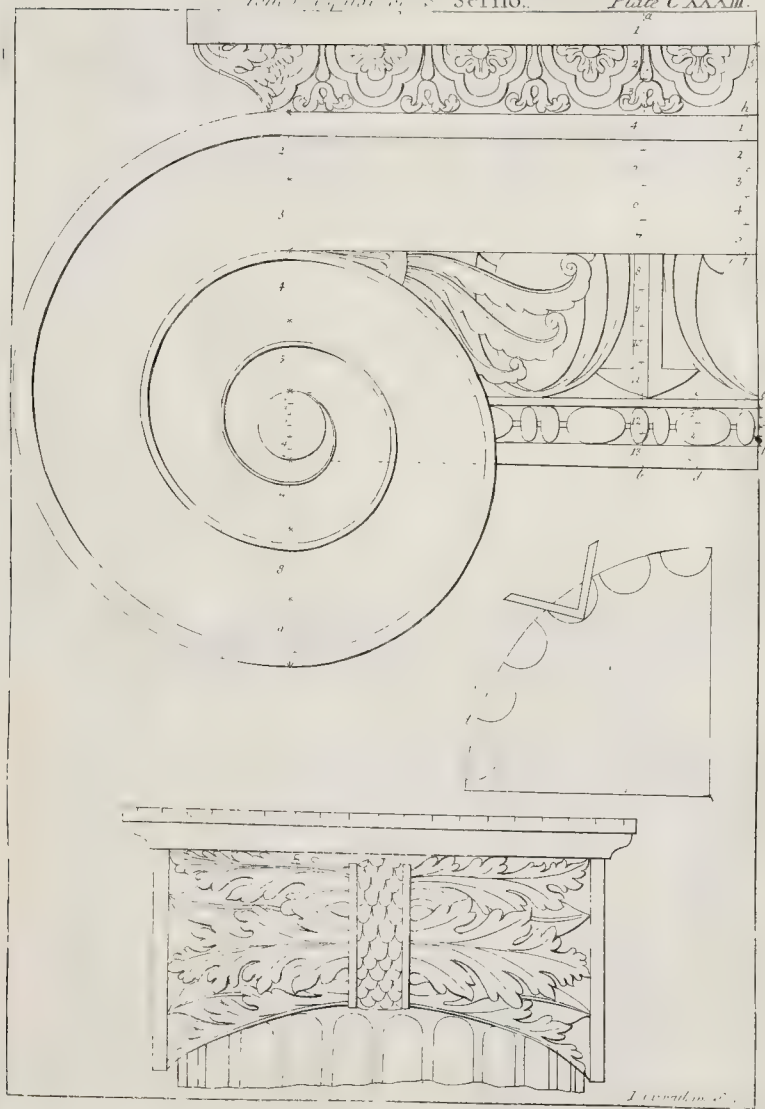




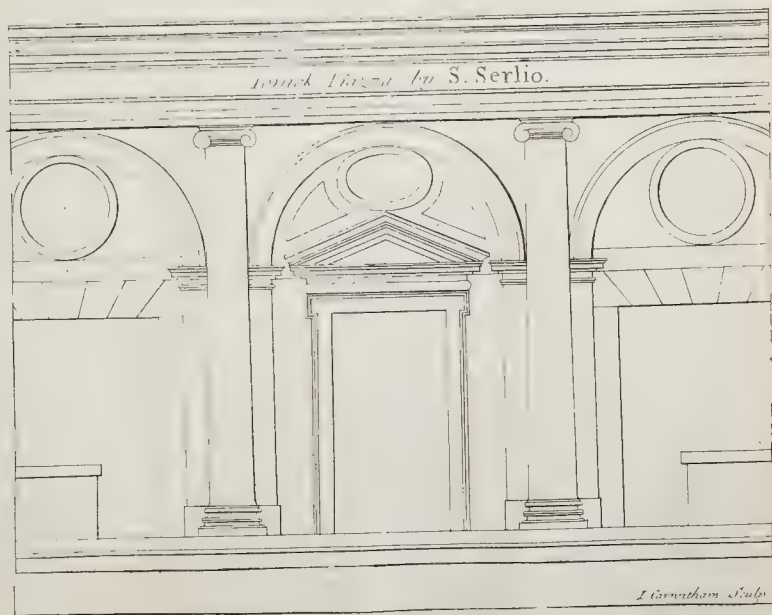








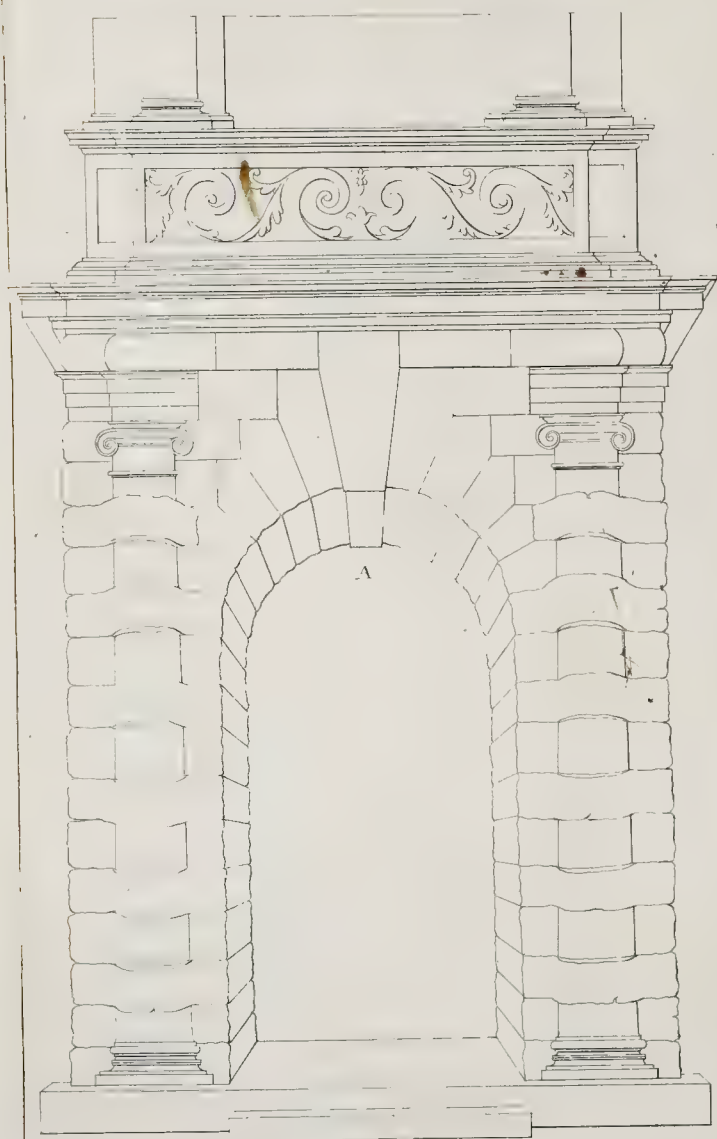






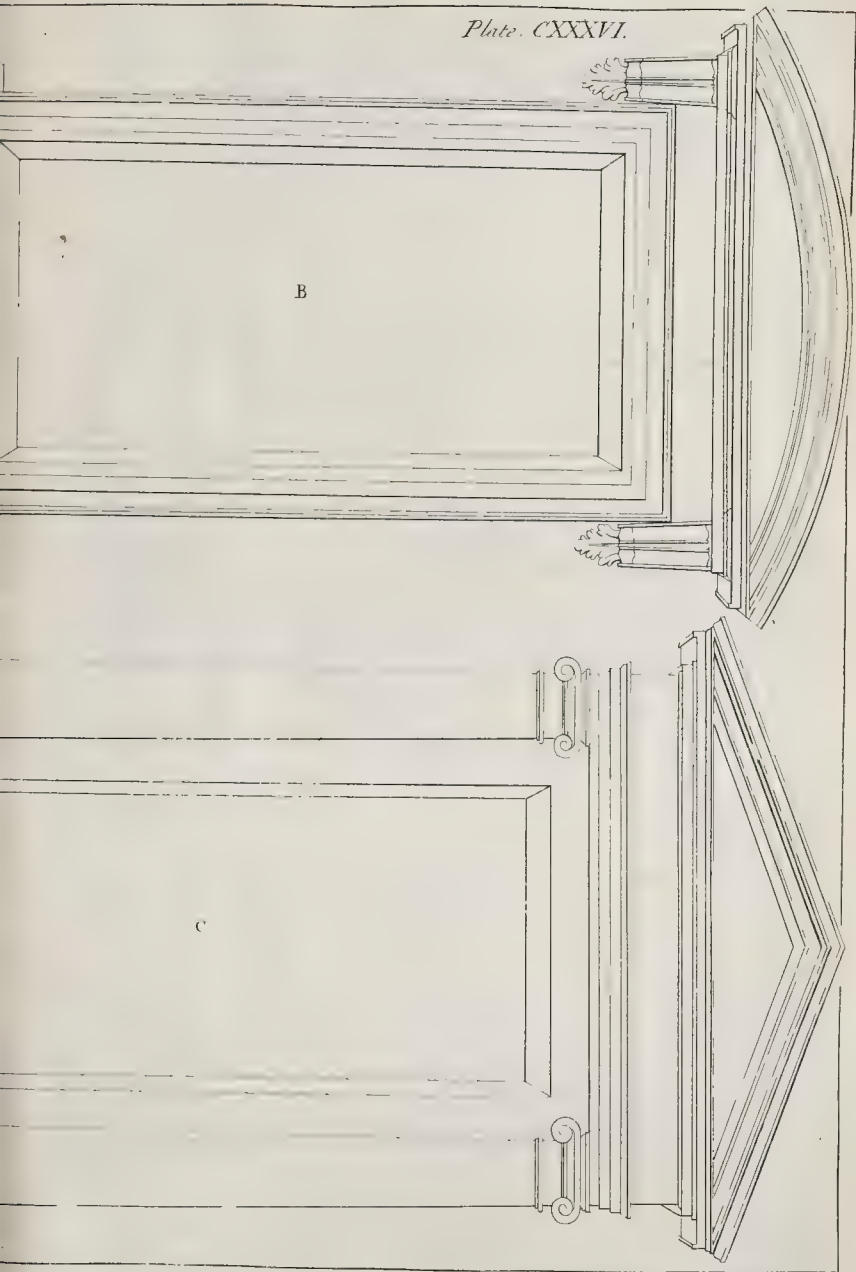






Idem ibidem Sulp.

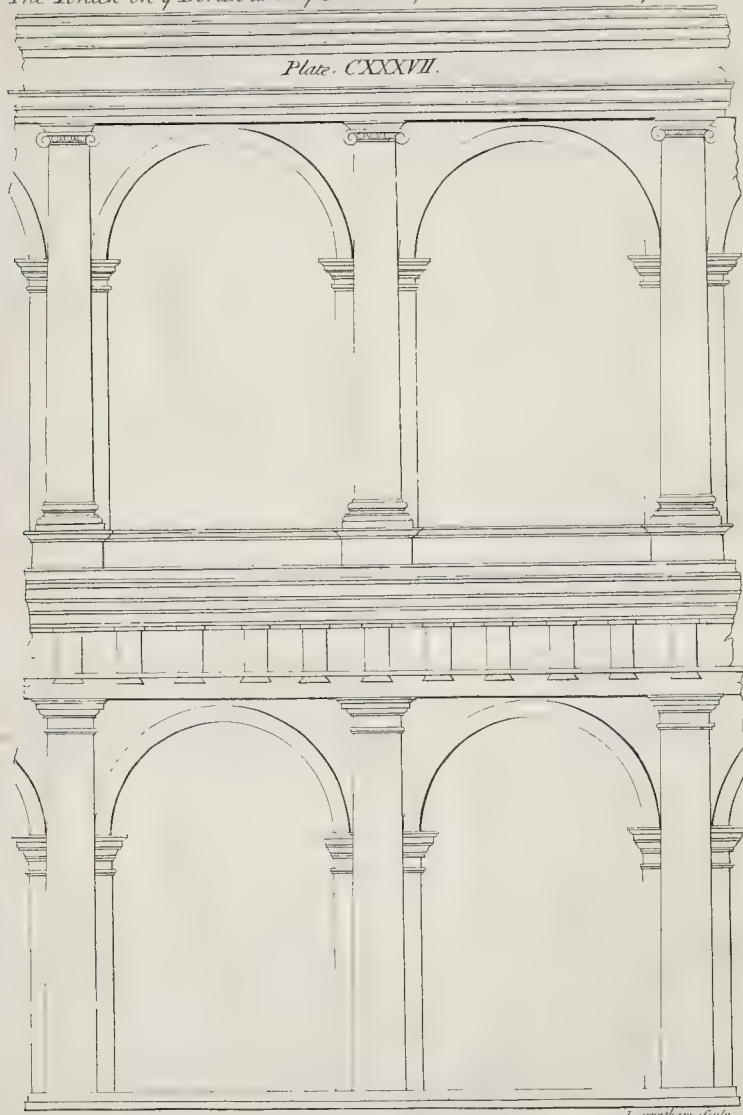
*Plat. CXXXVI.*





*The Ionick on & Dorick as in y<sup>e</sup> Theatre of Marcellus at Rome by S. Serlio.*

*Plate. CXXXVII.*



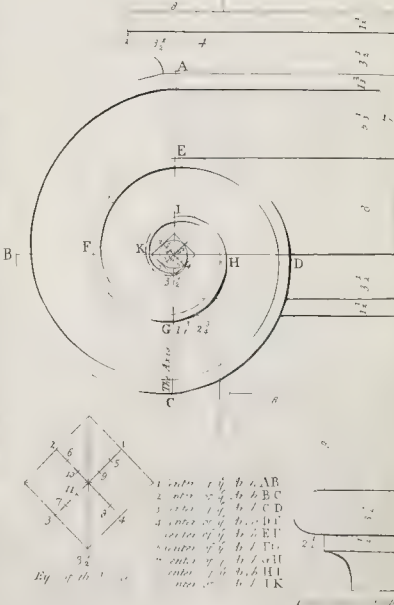
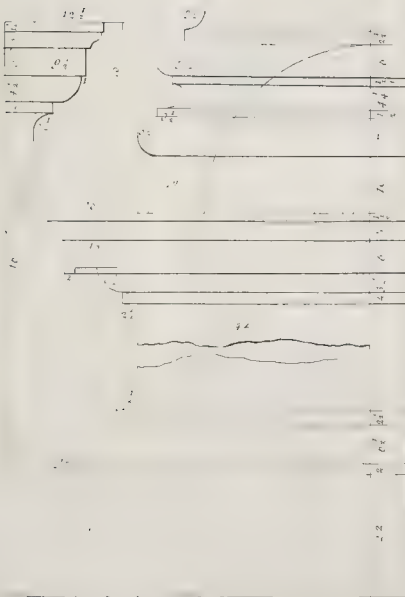
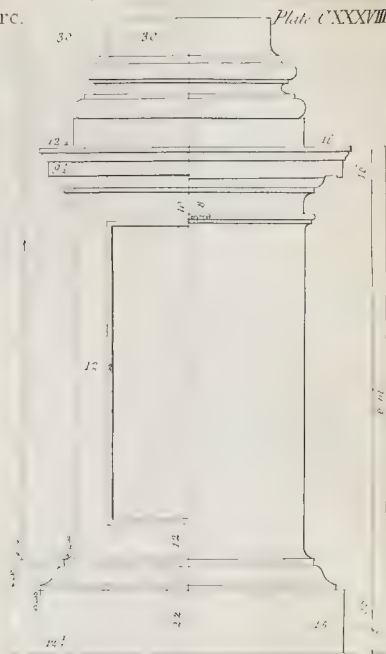
*Turnerham sculp*



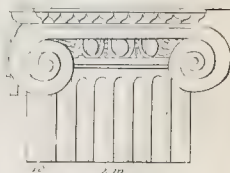
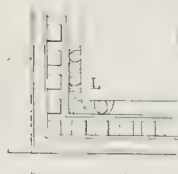
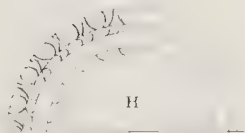
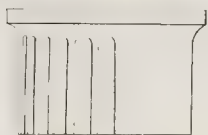
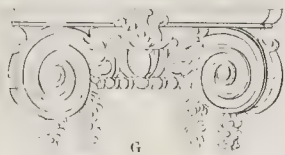


*Sonick Order by* S.le Clerc.

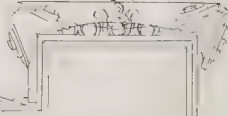
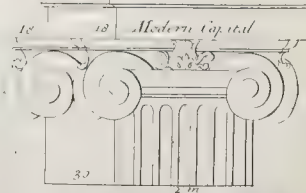
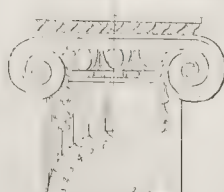
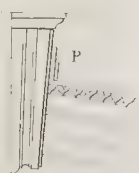
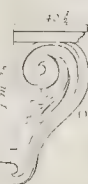
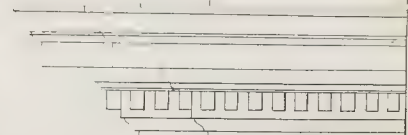
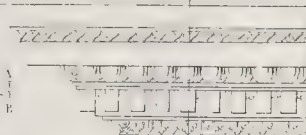
Plate CXXXVIII.







*Lat. Architrave*



A C D P E

*Modern Capital*

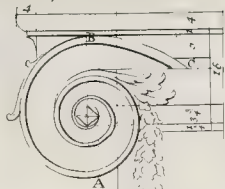
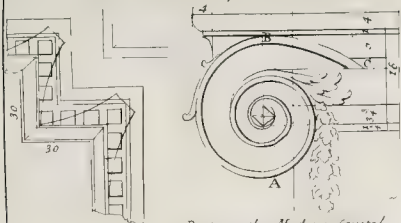
*Modern Capital*





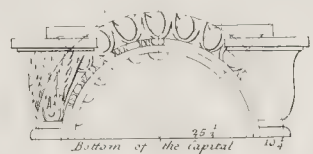
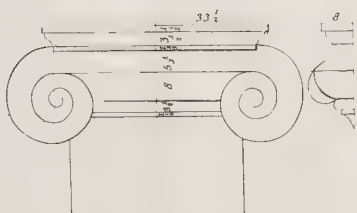
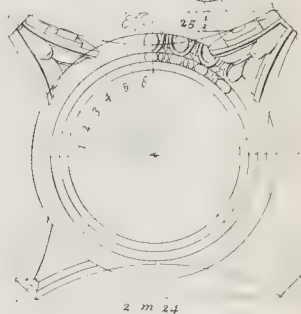
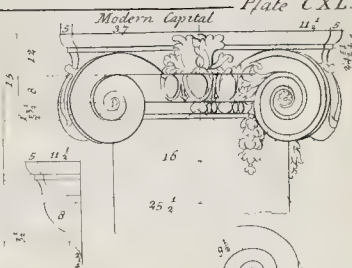
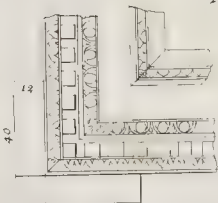
By S le Clerc.

Plate CXL.



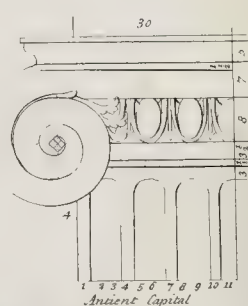
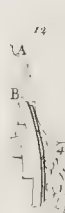
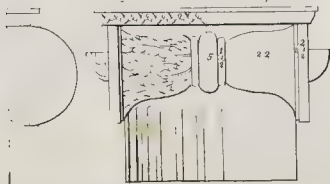
Parts of the Modern Capital View'd on the Angular Side

A Center of the Arch BC

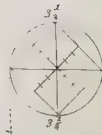
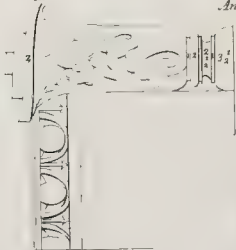


Bottom of the capital

Balance on Side of the Capital



Ancient Capital



10 20 30 40 50 60 70

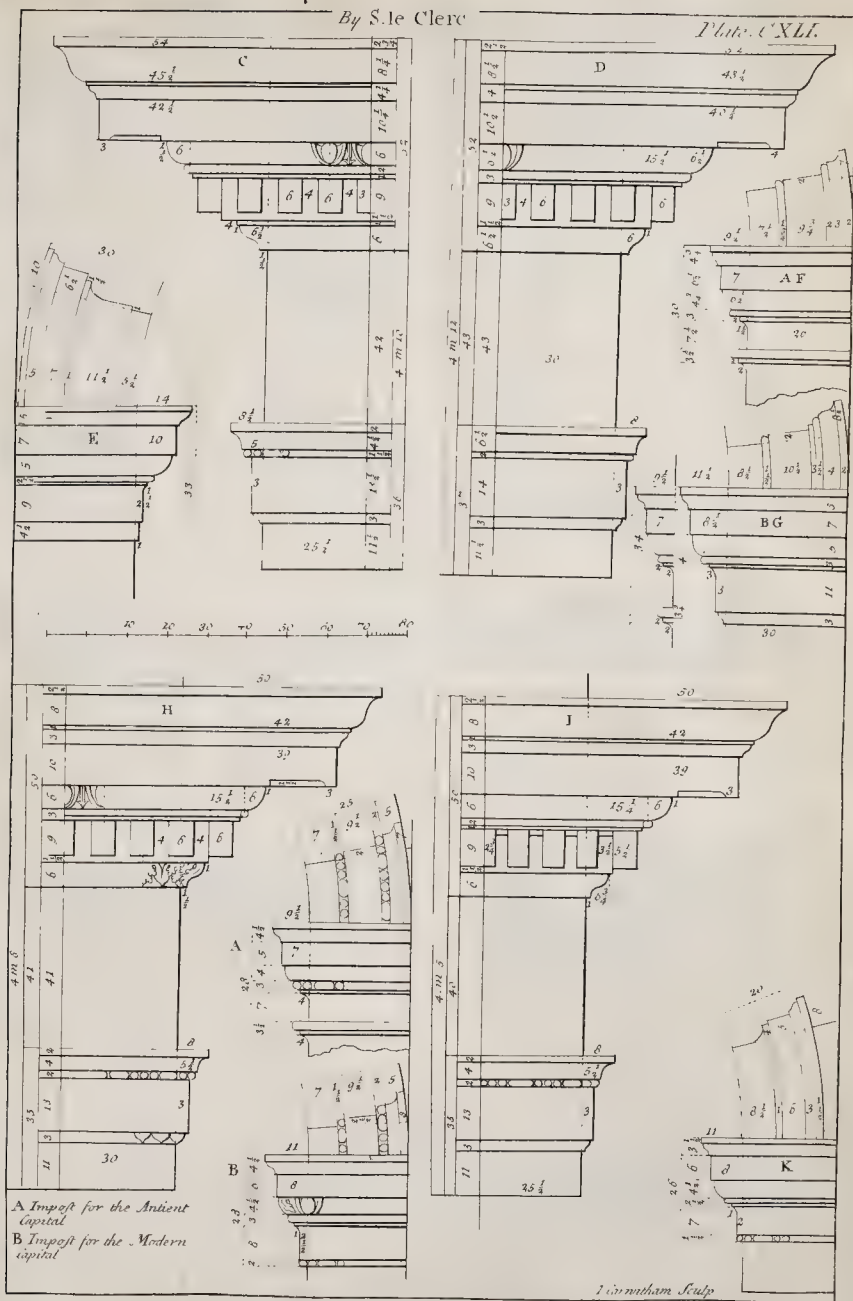
J. Carrisham Sculp.



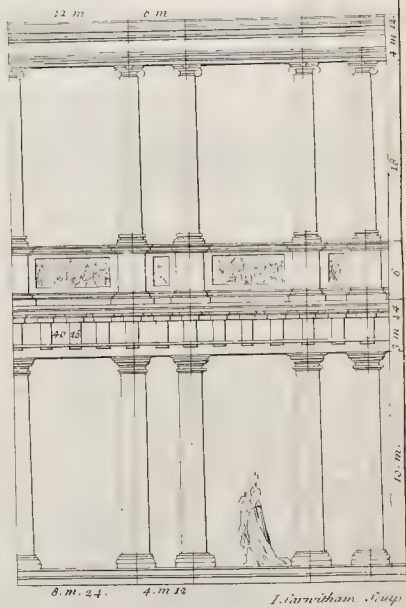
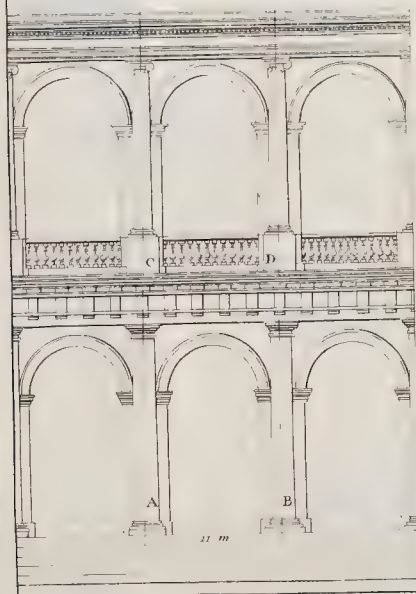


By S. le Clerc

Plat. CXXI.





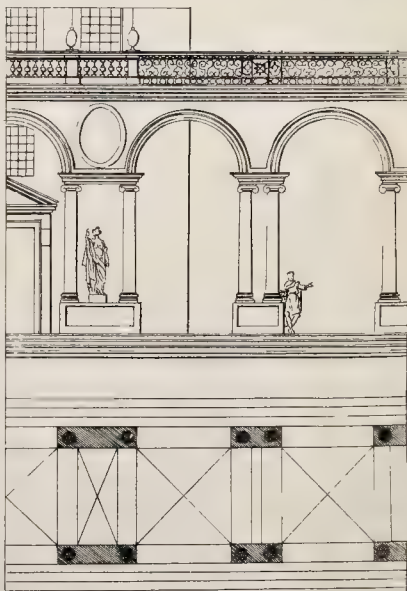
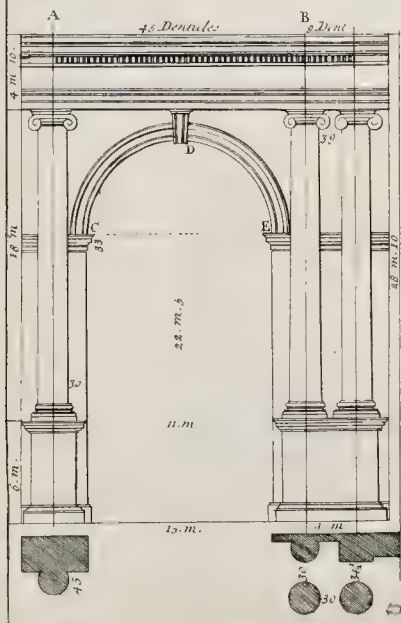
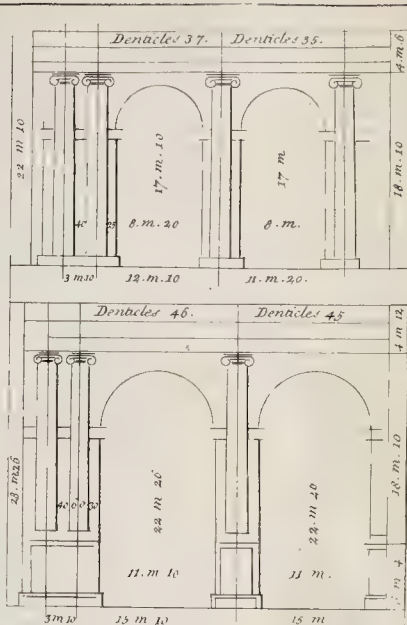
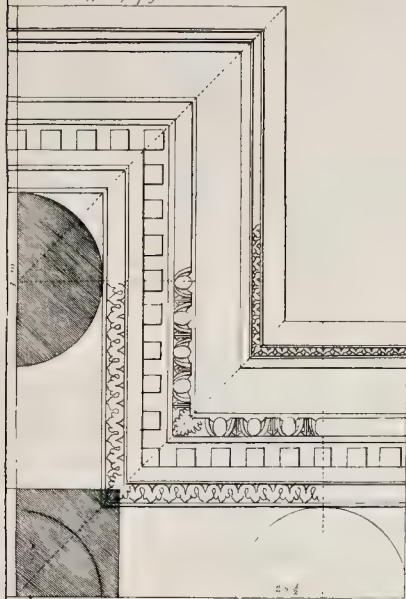






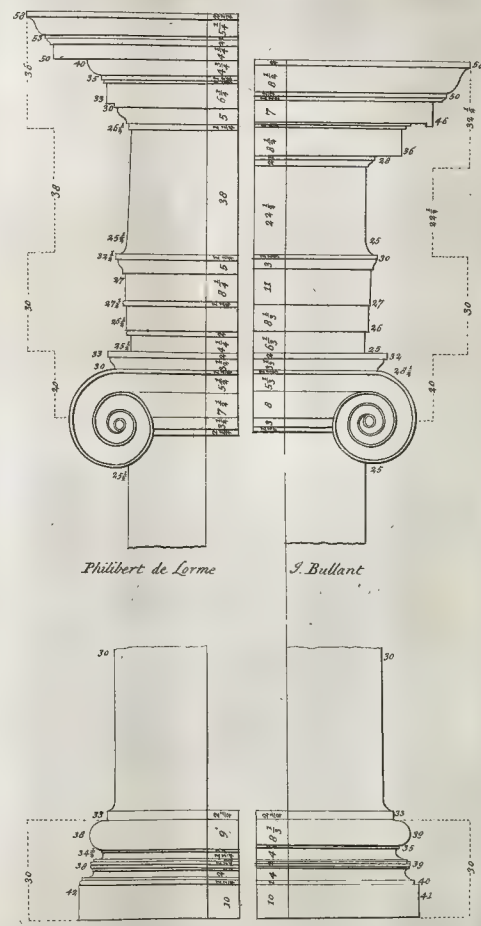
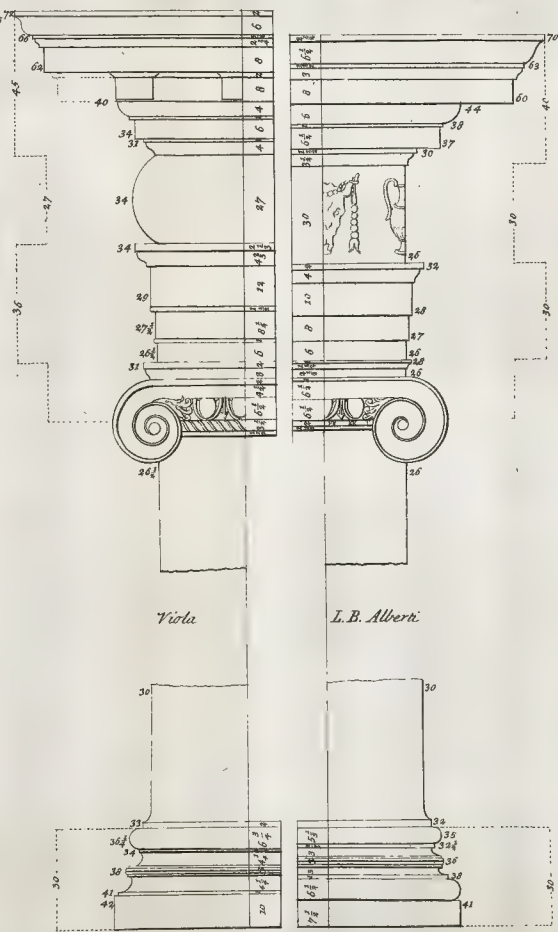
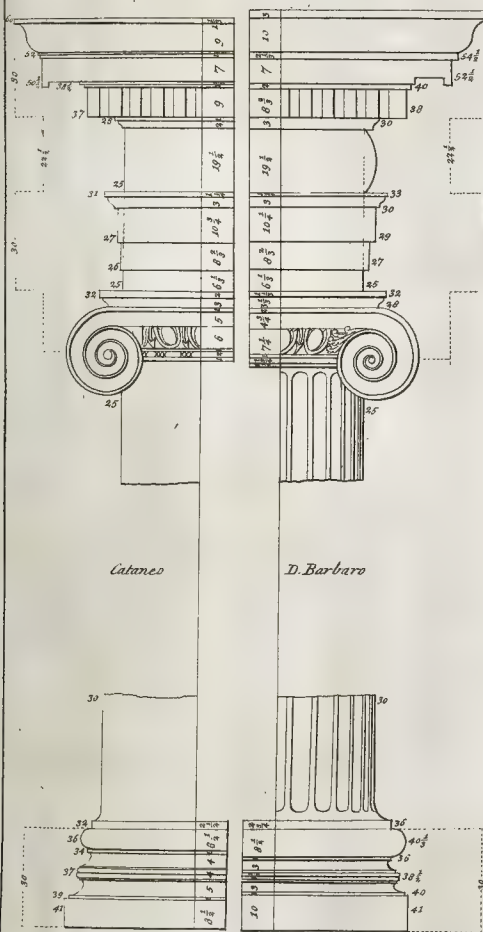
By S. le Clerc. Plate, CXLIII.

Plan or Section of a great Entablature



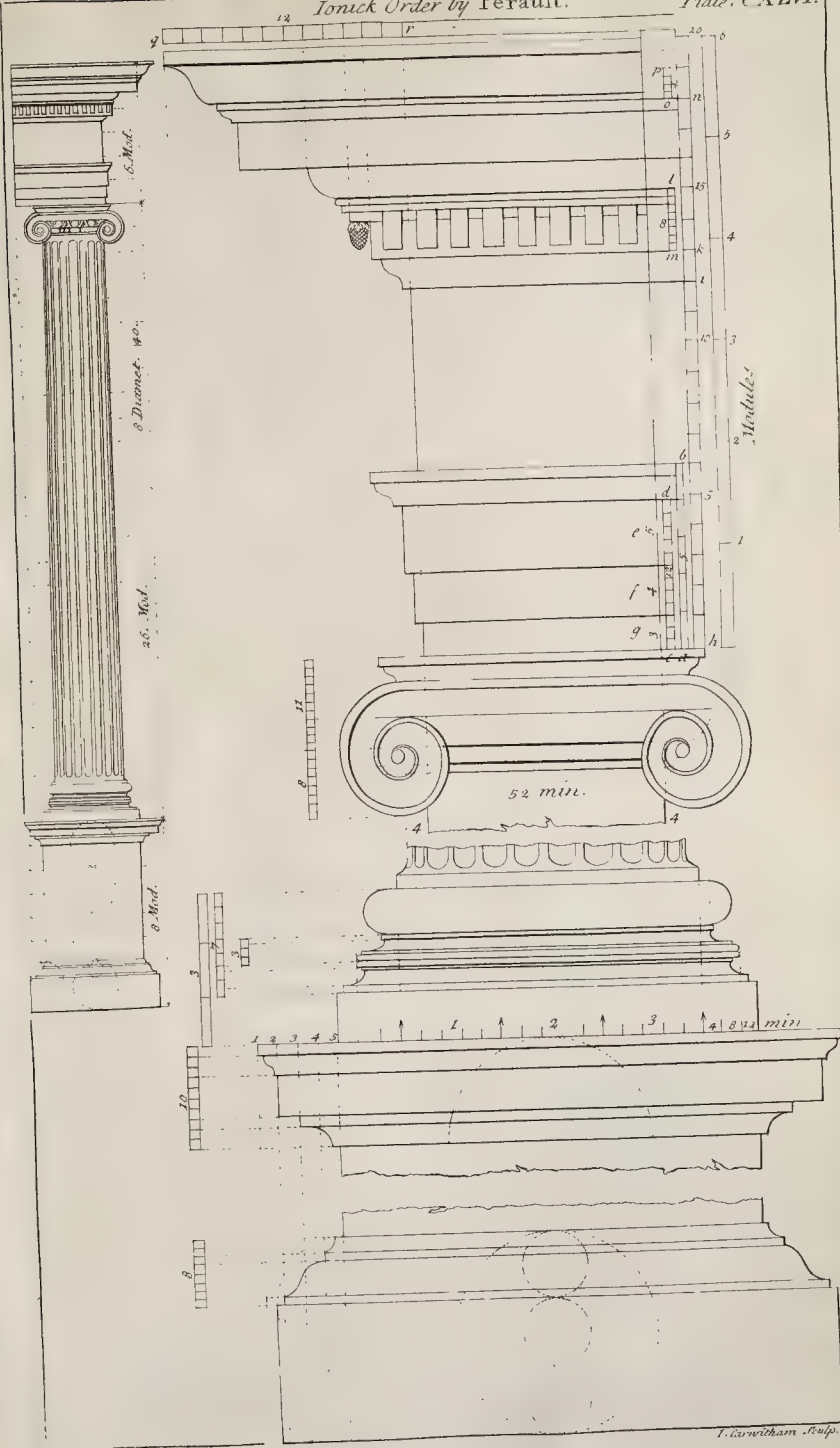
J. Garrotham, Sculp.





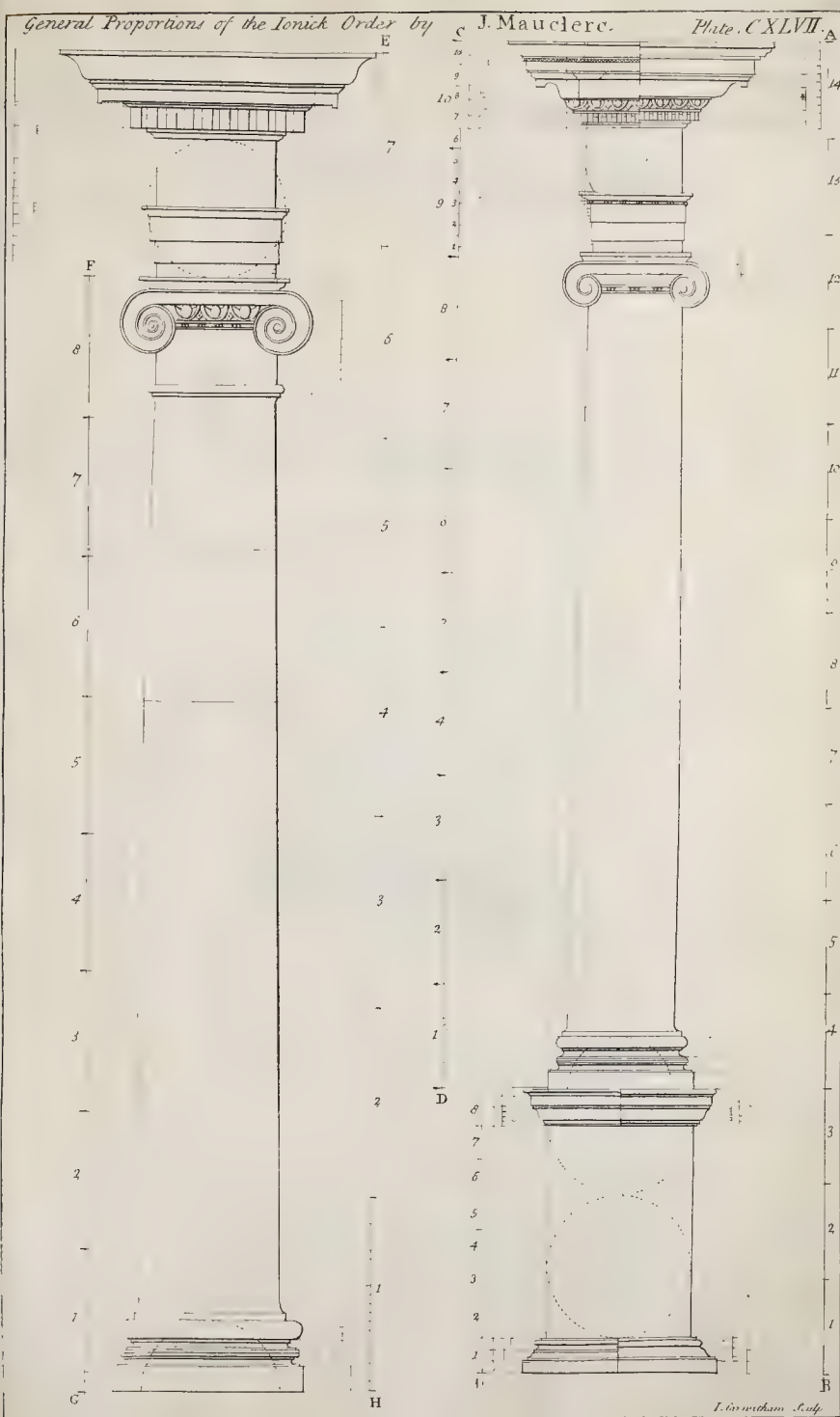




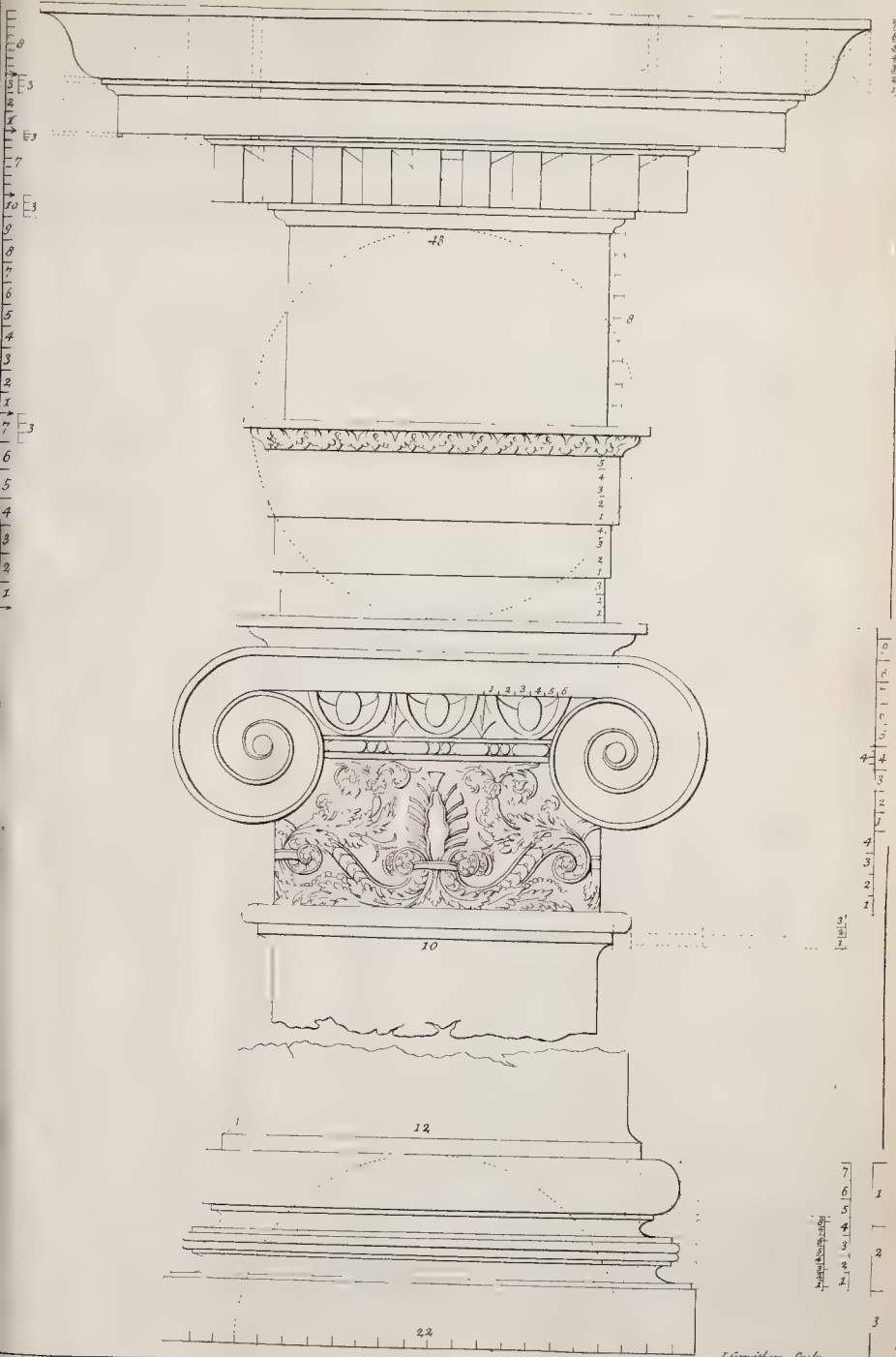






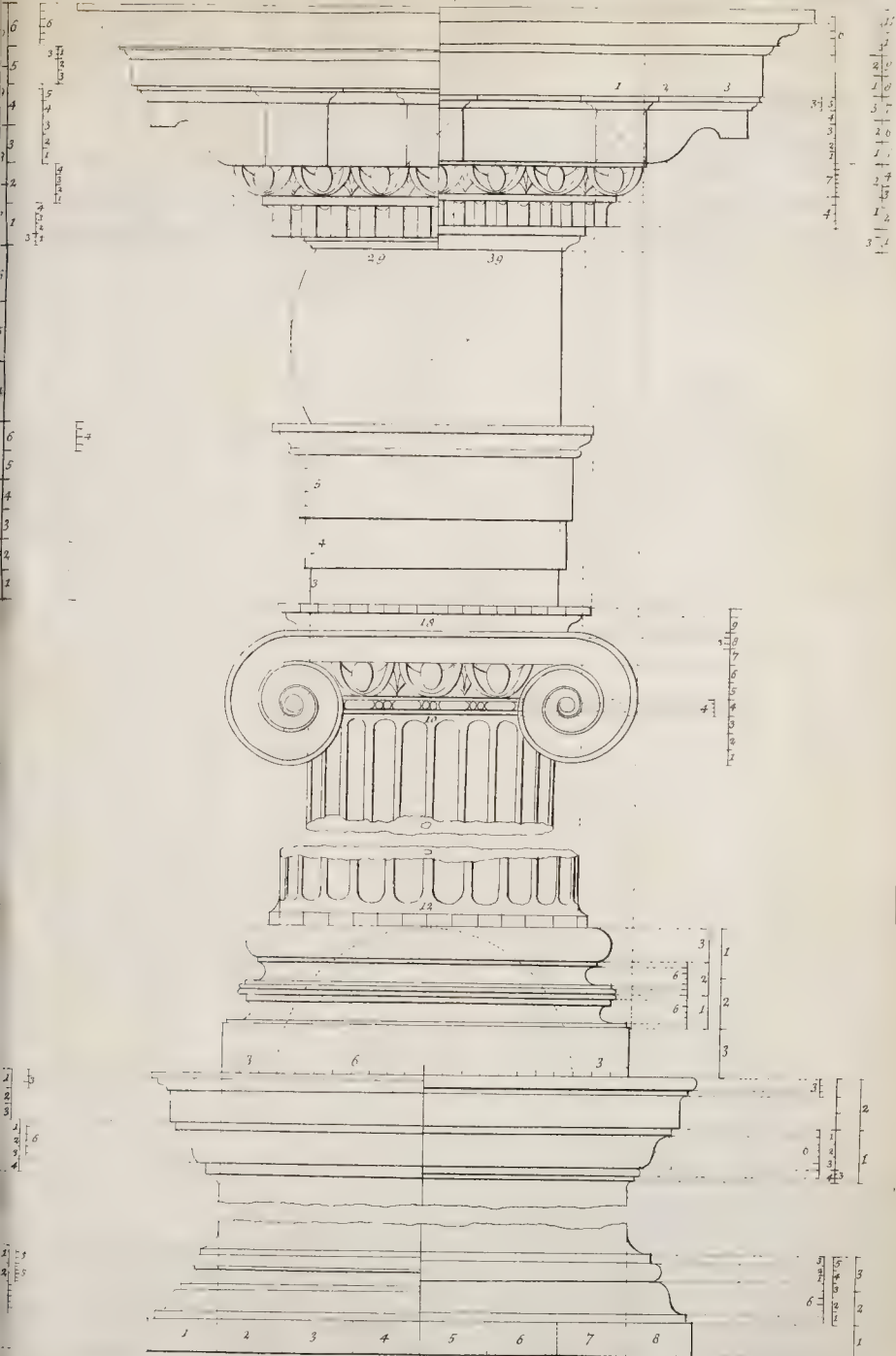








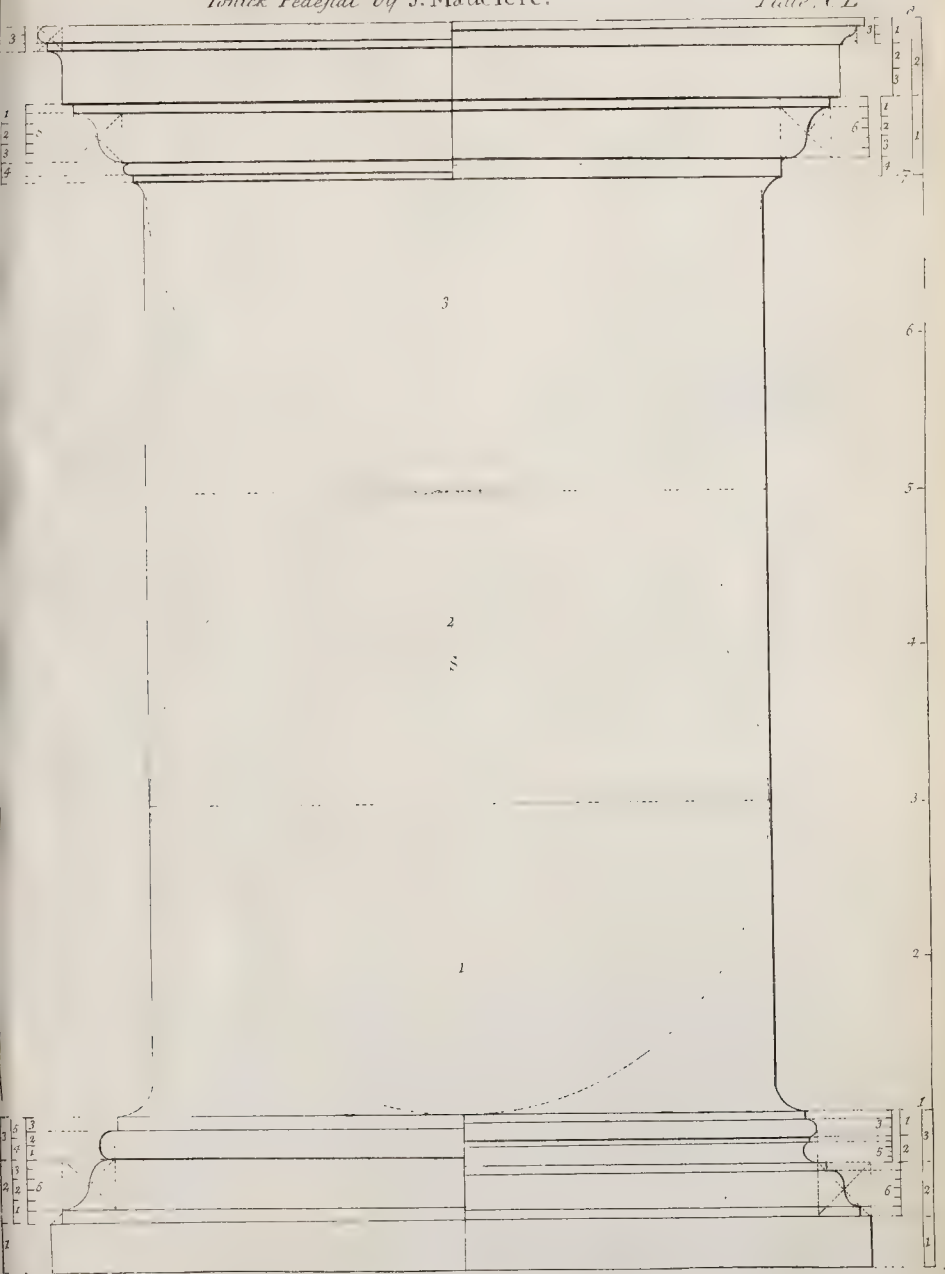






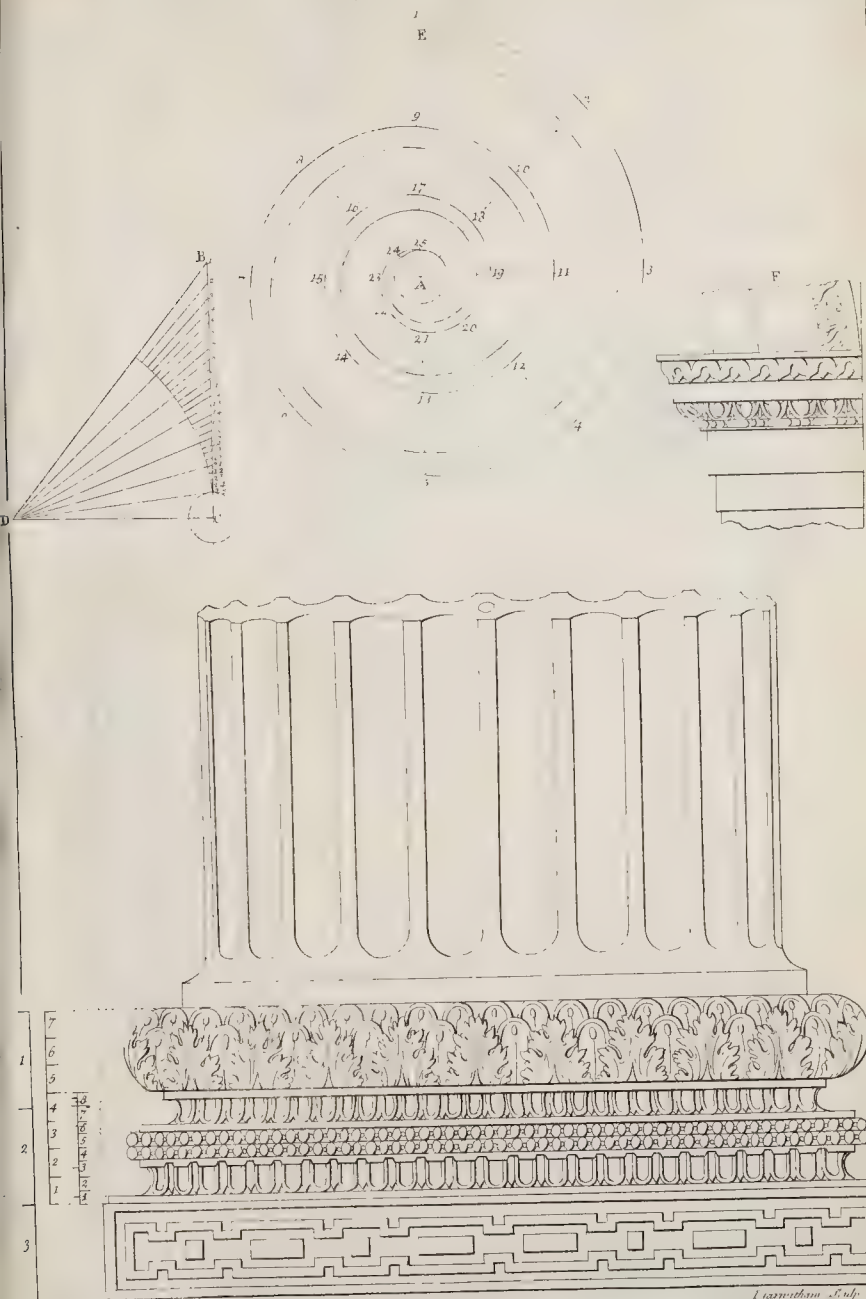
*Ionick Pedestal by J. Maclerc.*

*Plate. CL*



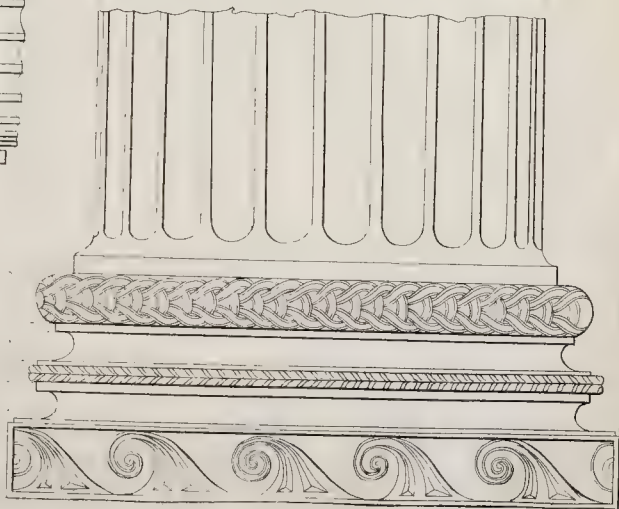
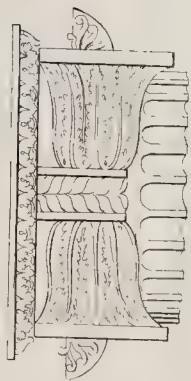
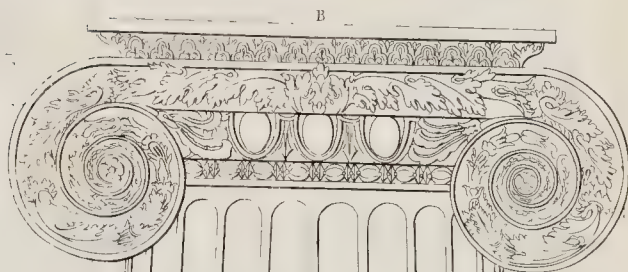
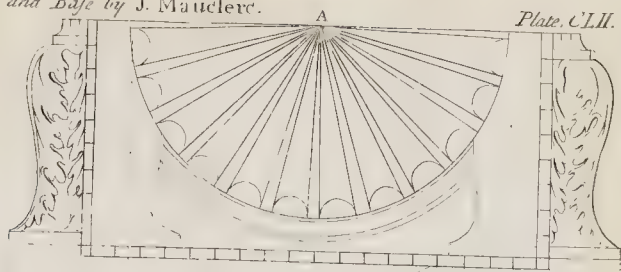
*J. Carvitham, Sculp.*









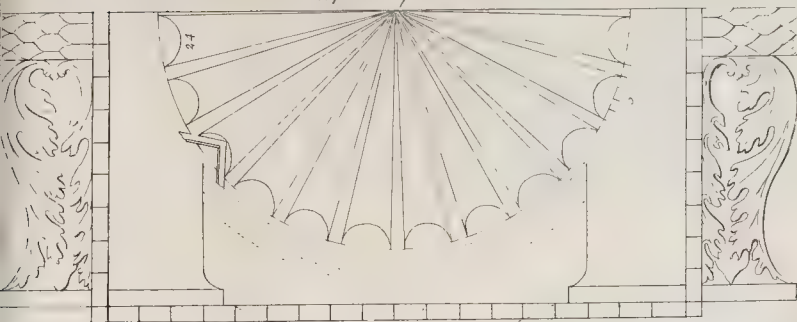


*J. Gornitham Sculp.*



*Ionic capital by Julian Mauclerc.*

*Plat. C.LIII.*



18



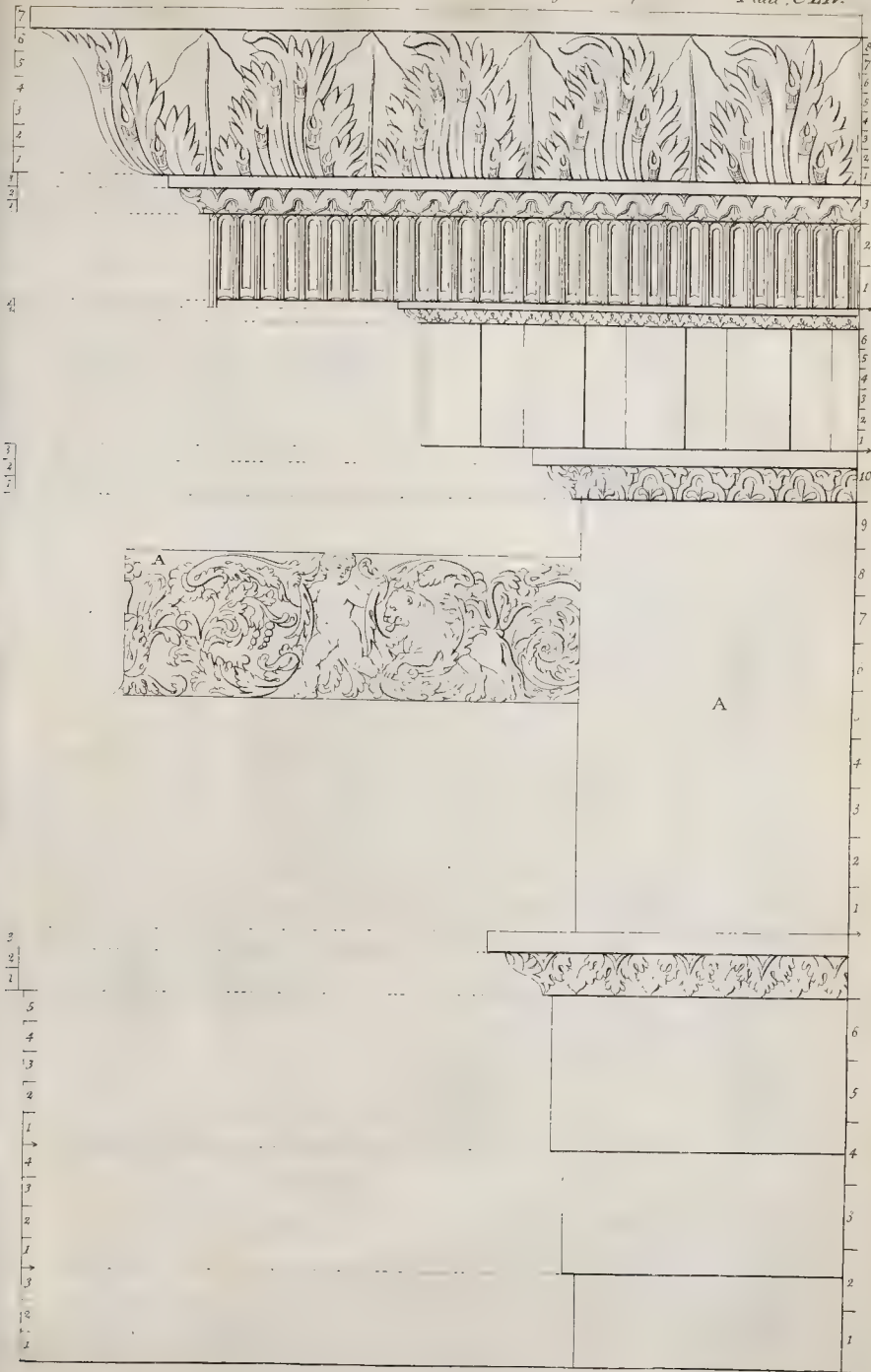
9  
8  
7  
6  
5  
4  
3  
2  
1  
4  
3  
2  
1

*J. Garvetham sculp.*

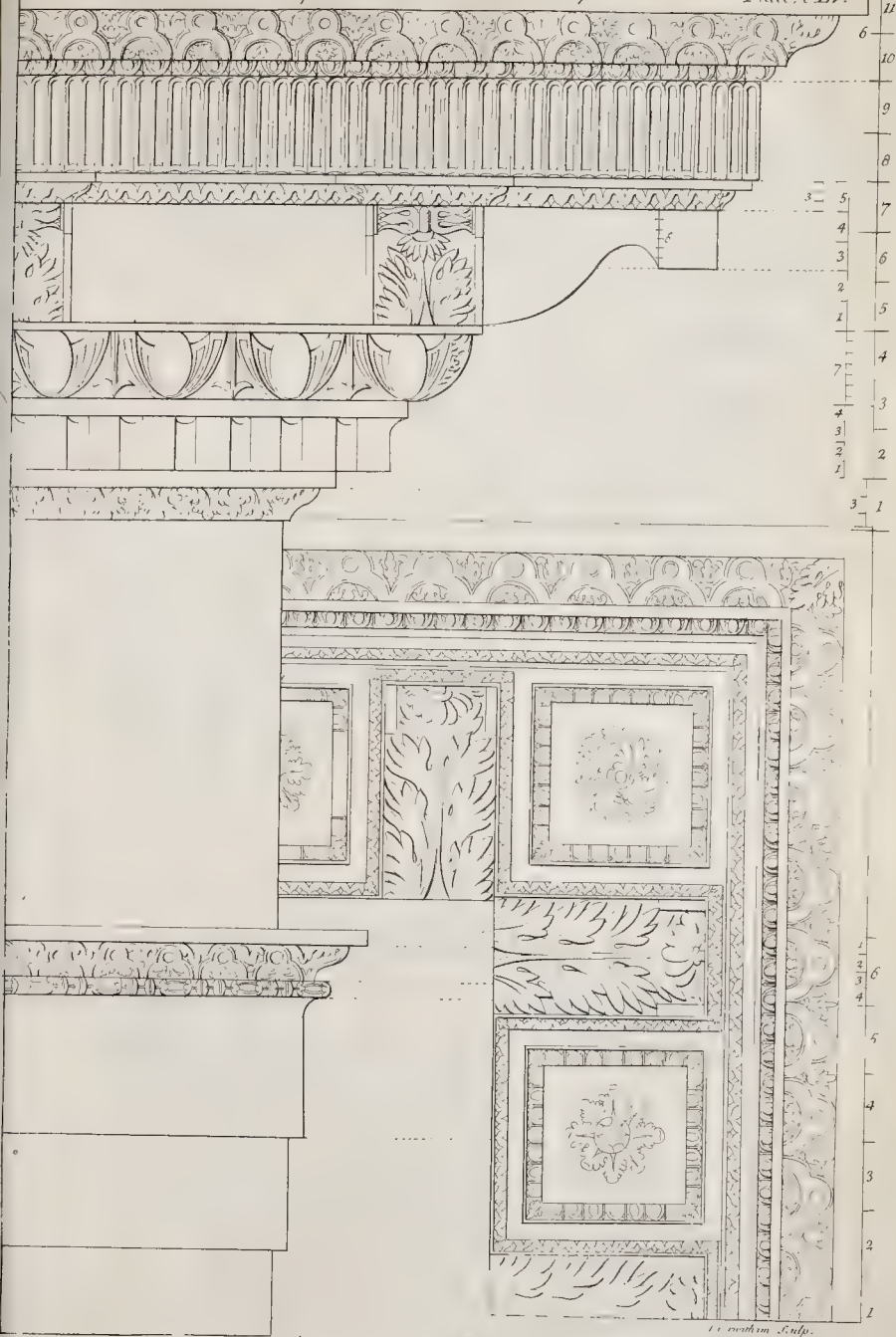






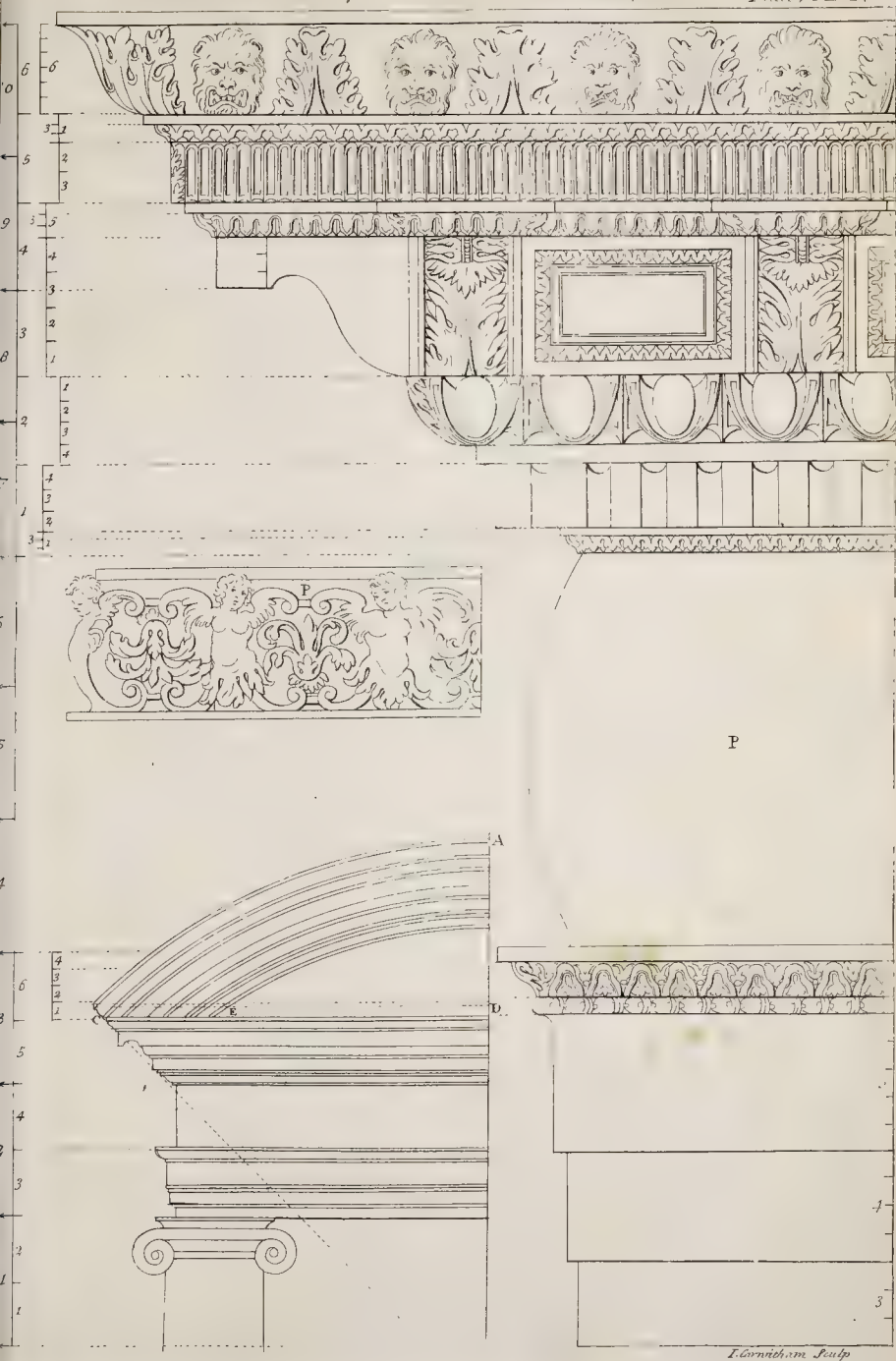






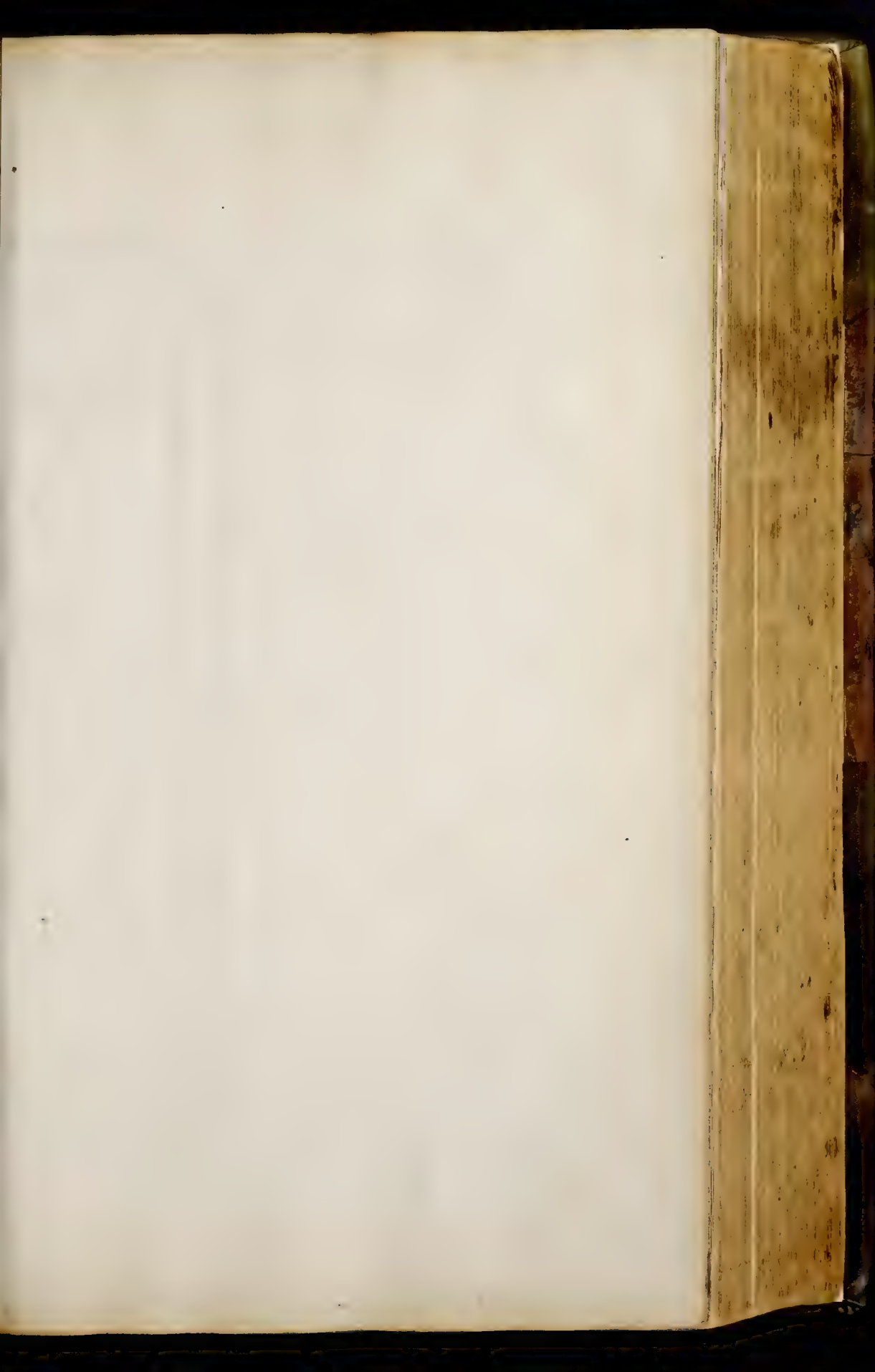




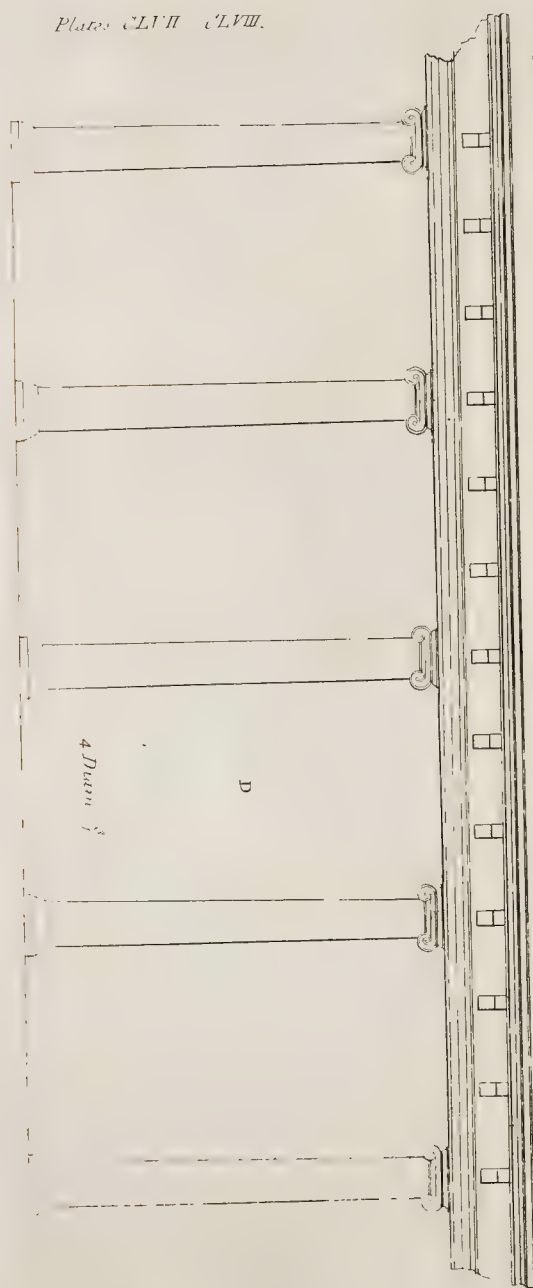




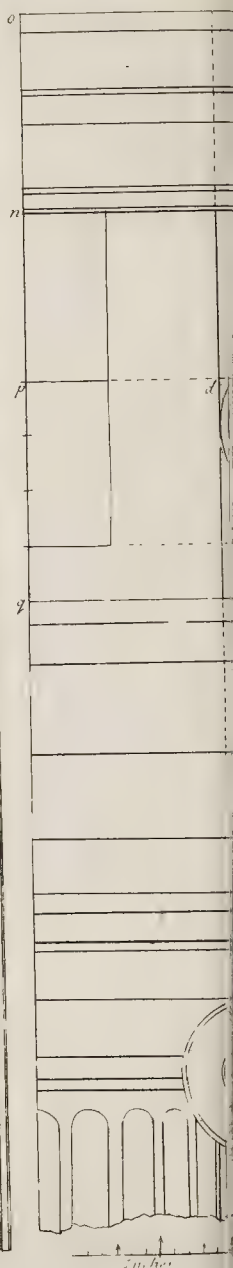




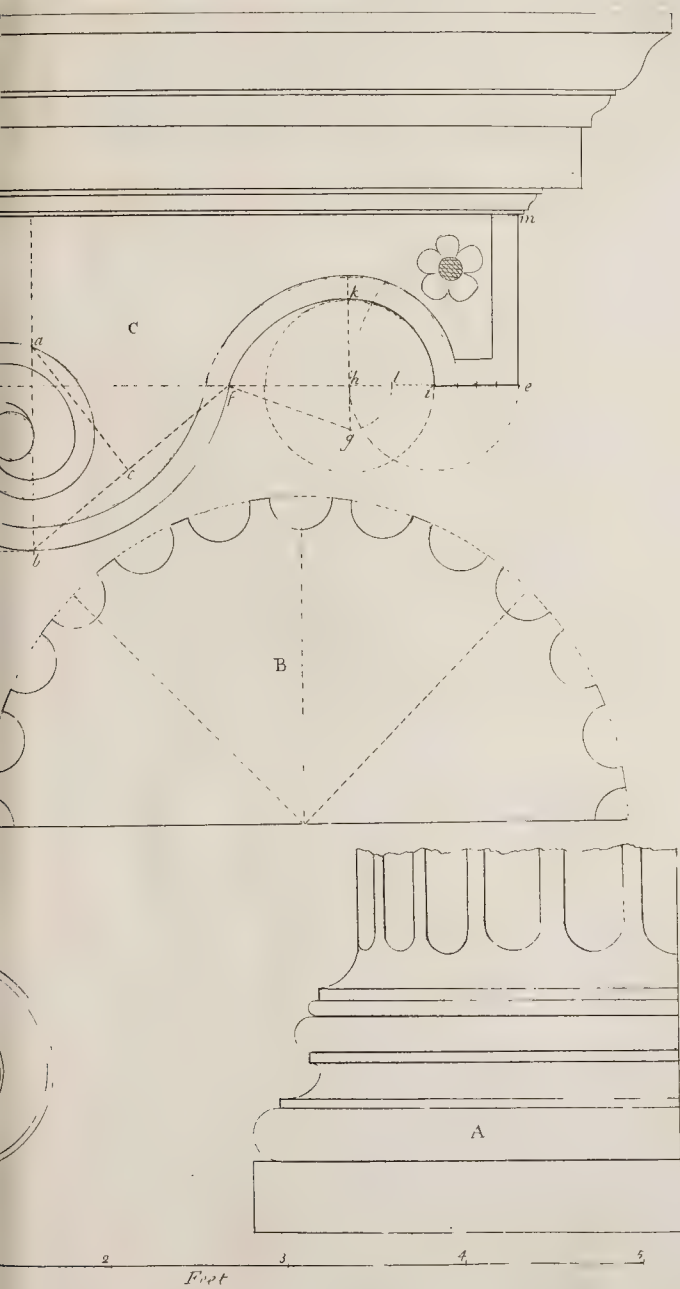
Plates CLVII CLVIII.



*Ionick Order in ij Ba*



ing House Whitehall By I. Jones.

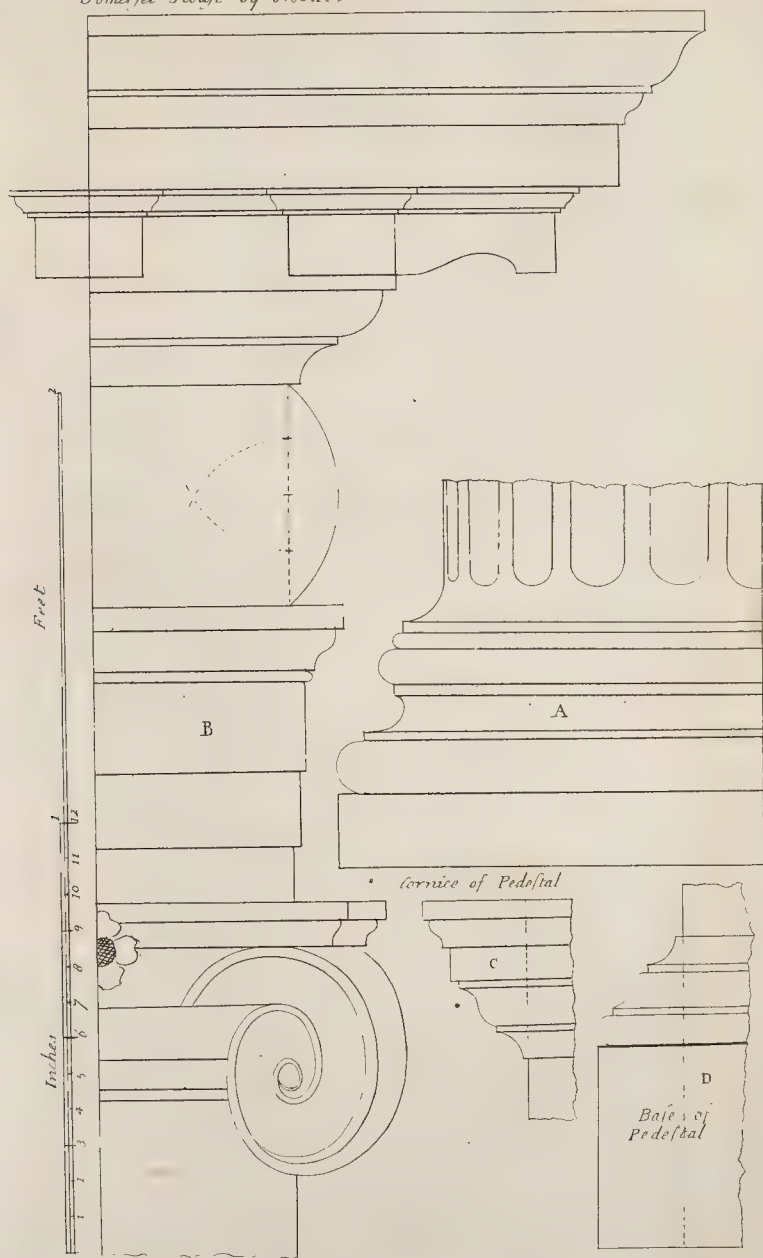






*Ionick order in the Royal Chappel at  
Somerset House by J. Jones*

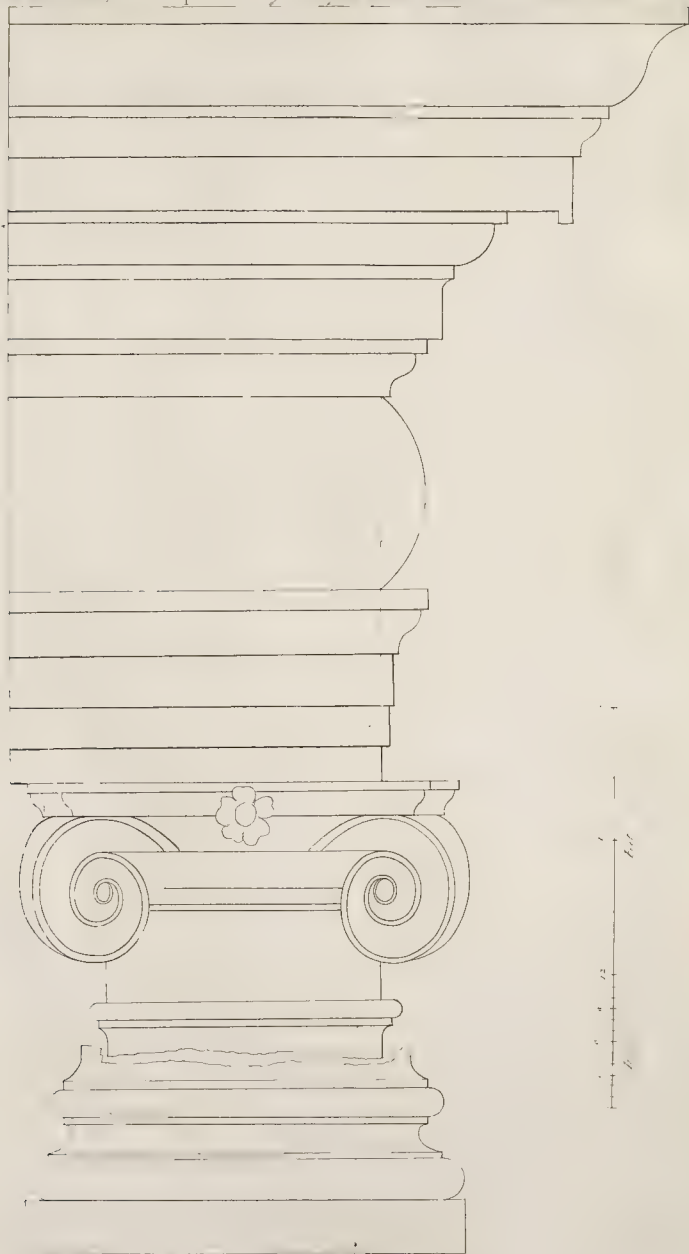
*Plate 111*





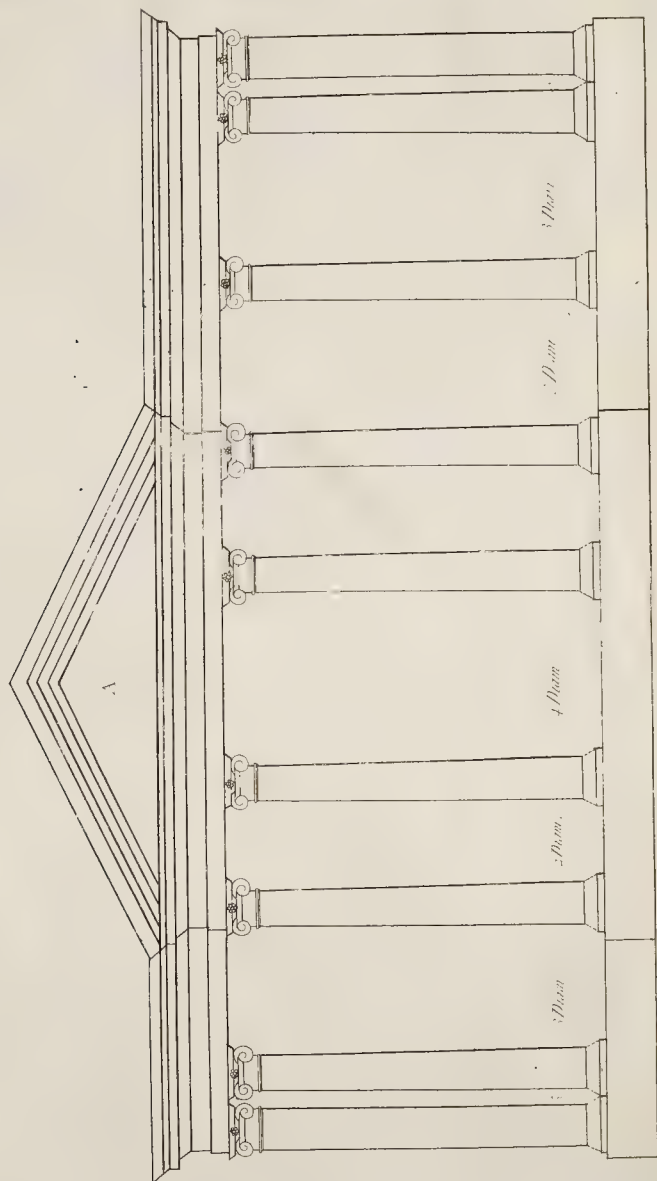








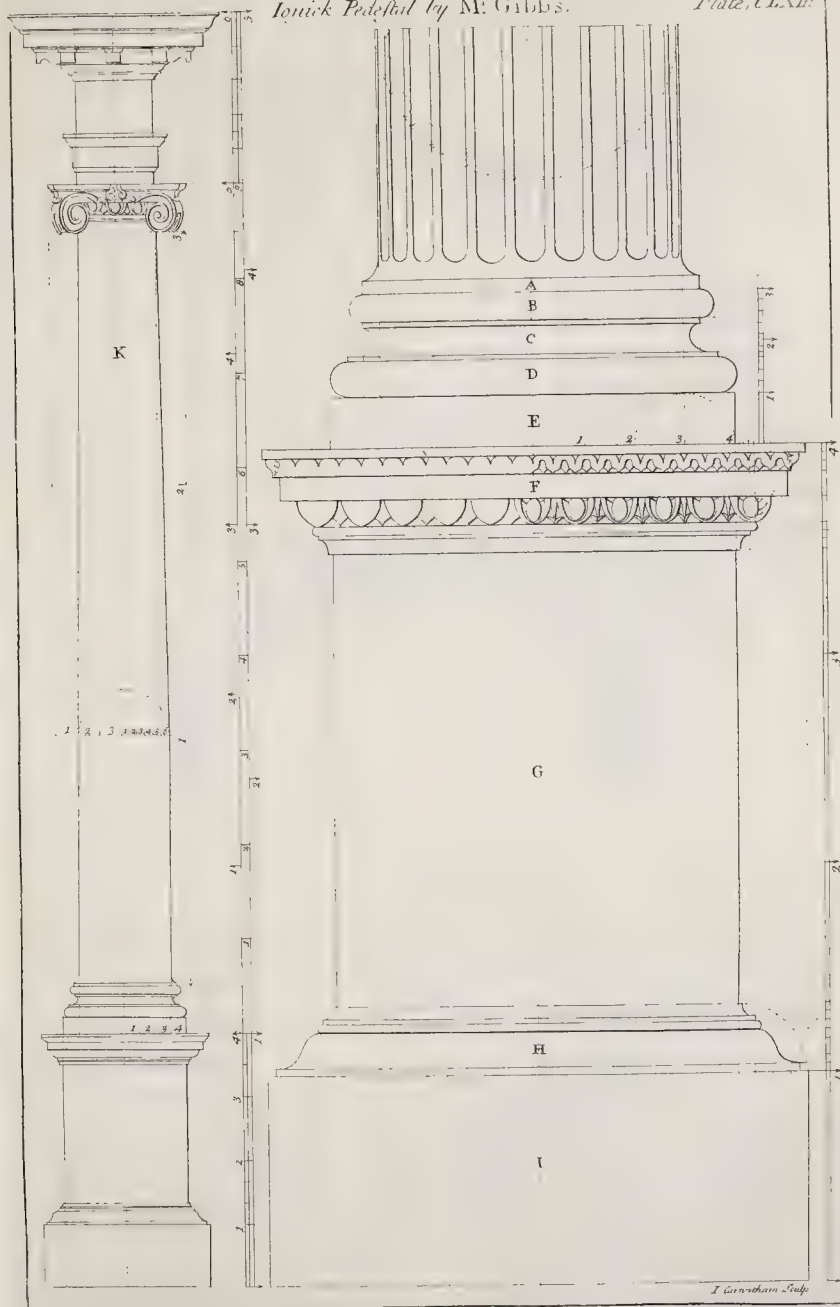






*Ionick Pedestal by M<sup>r</sup> Gibbs.*

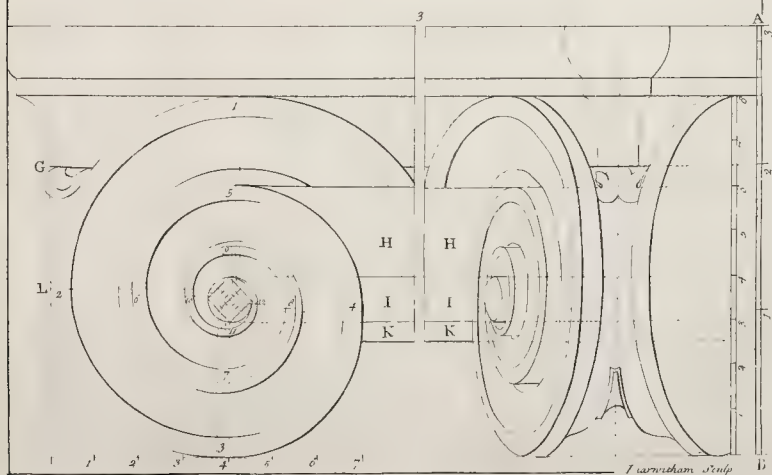
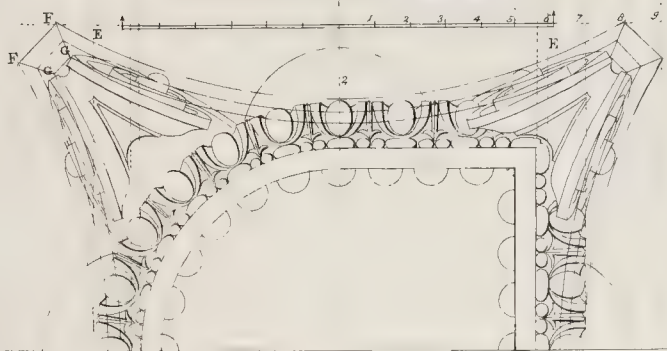
*Plate, CLXIII*



*J. Cornisham Sculp.*









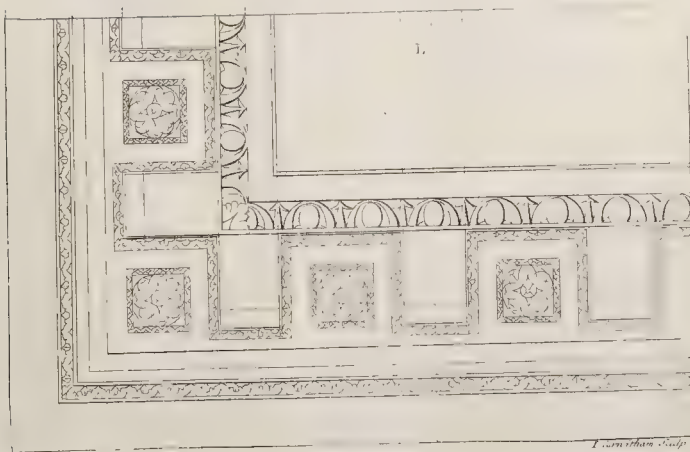
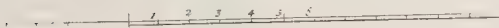
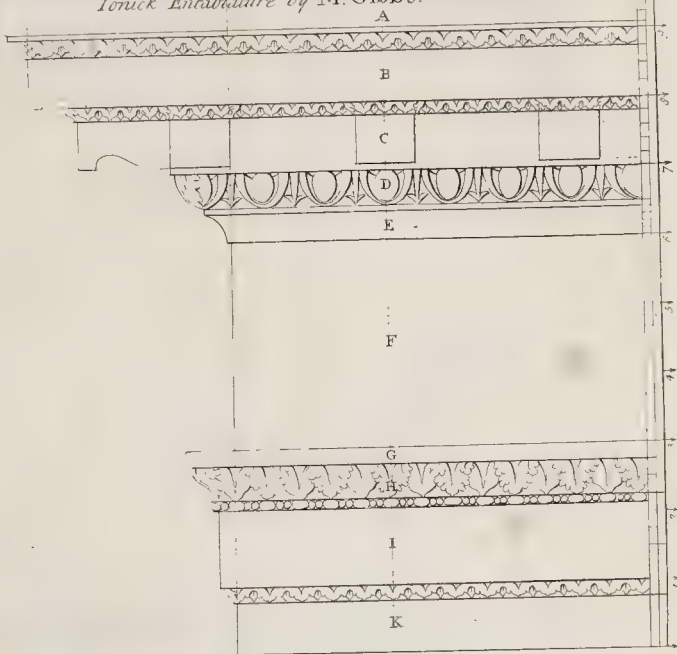
Ionick Volute by M<sup>r</sup> Gibbs.





*Ionick Entablature by M<sup>r</sup>. Gibbs.*

*Plate .CLXVI.*



*Enrichment of the*





Plate CLXVII.

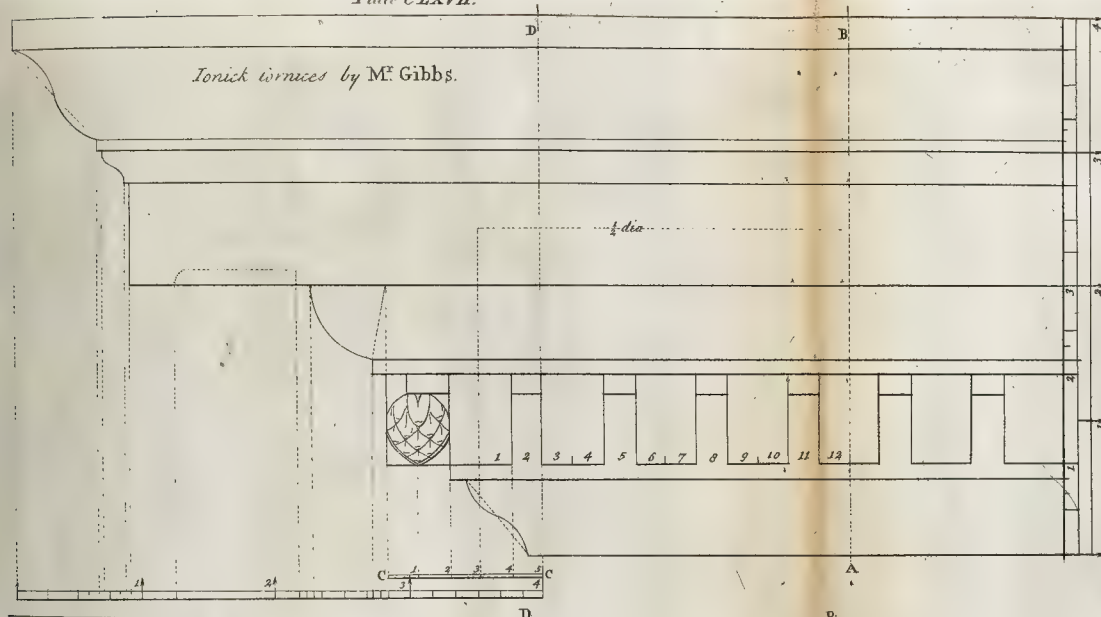
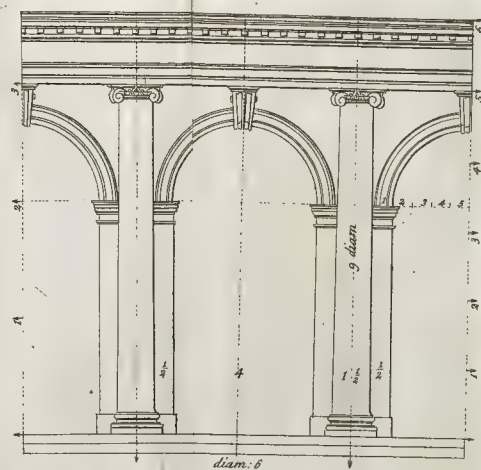
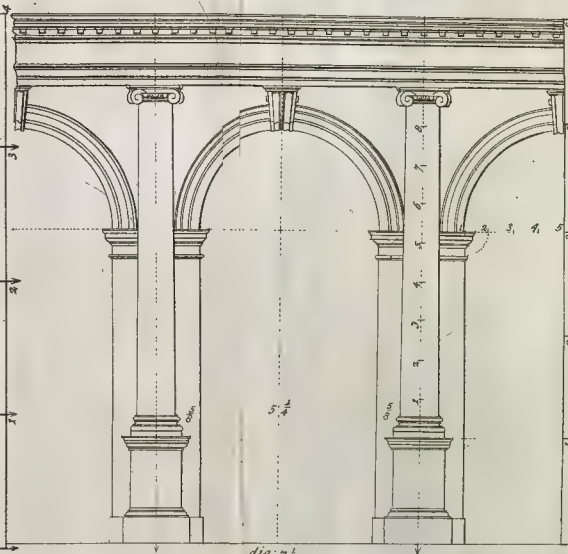


Plate CLXVIII.

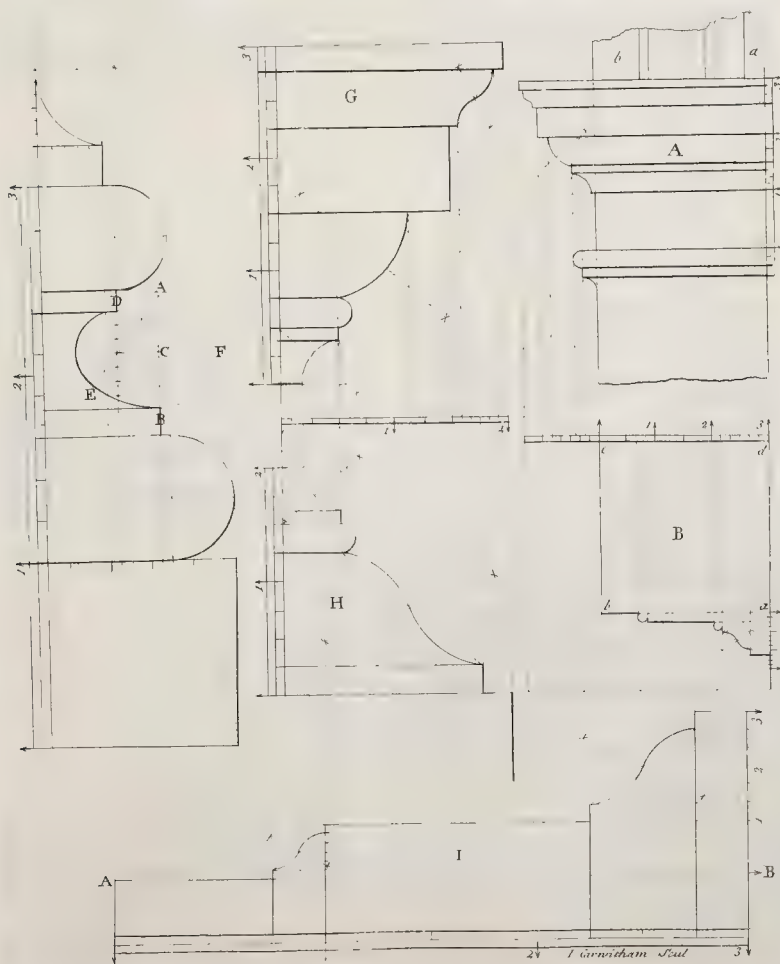
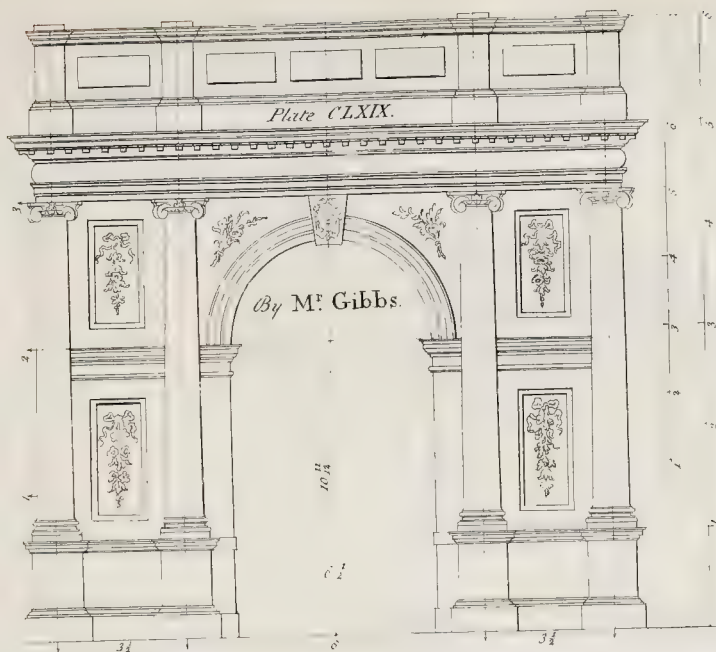


*Ionick capitals by M<sup>r</sup> Gibbs.*



*J. Cornitham Sculp.*



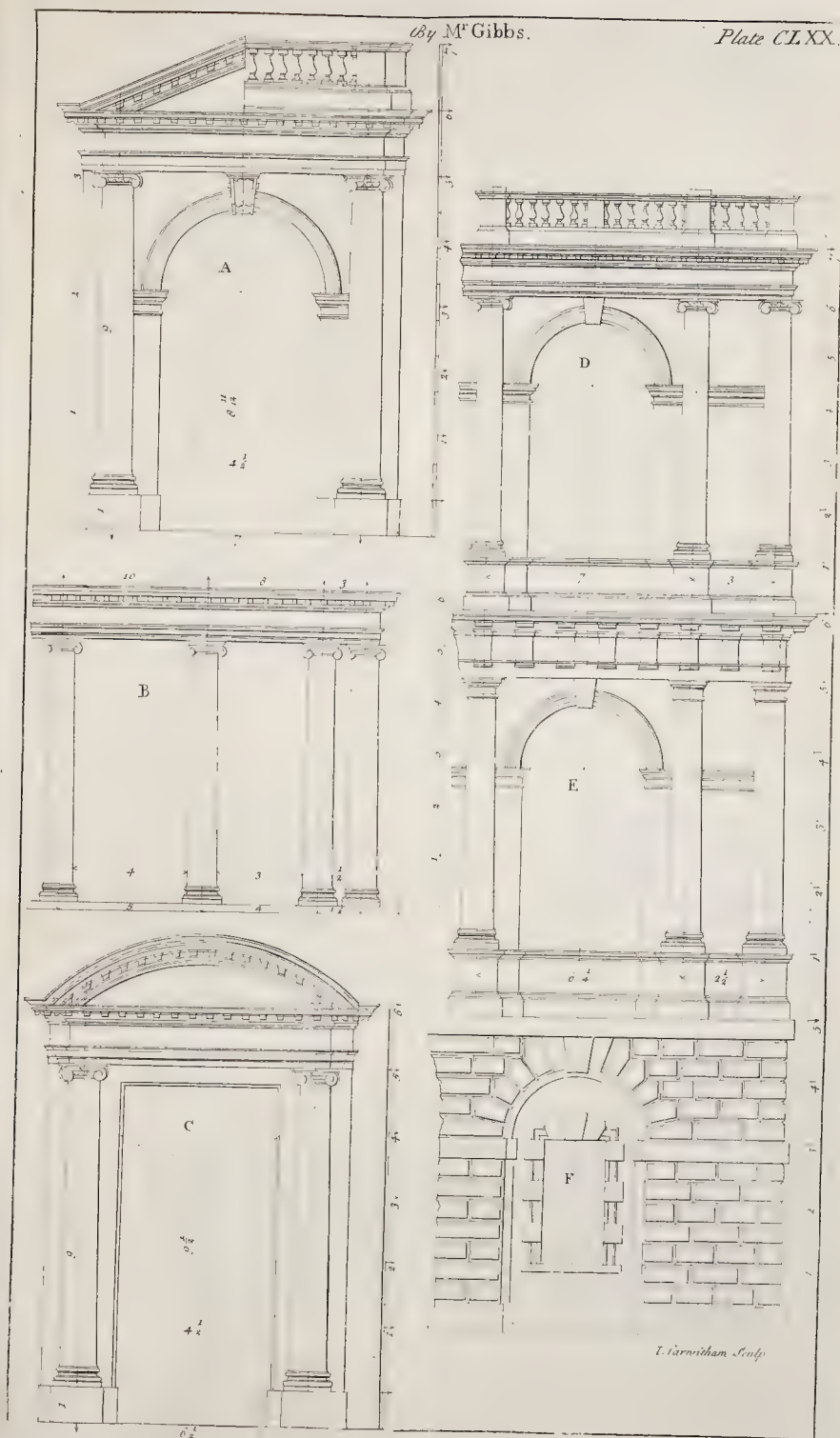






by M<sup>r</sup> Gibbs.

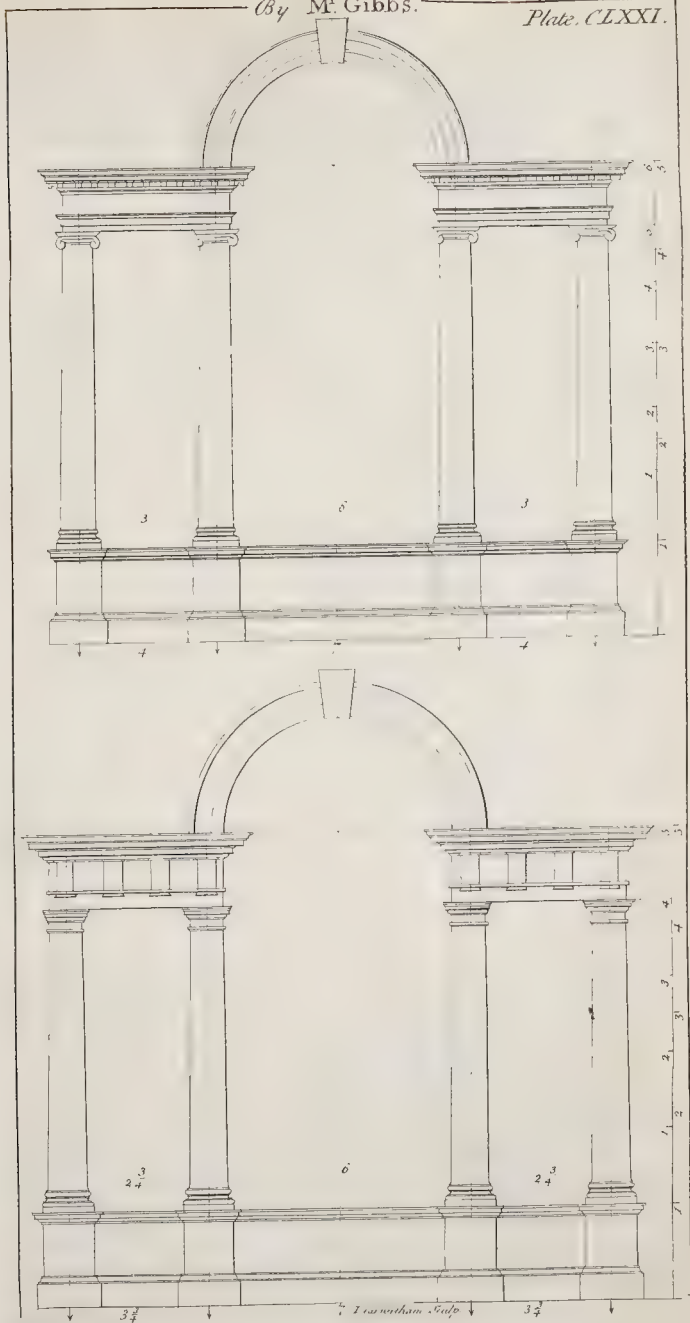
Plate CLXX.





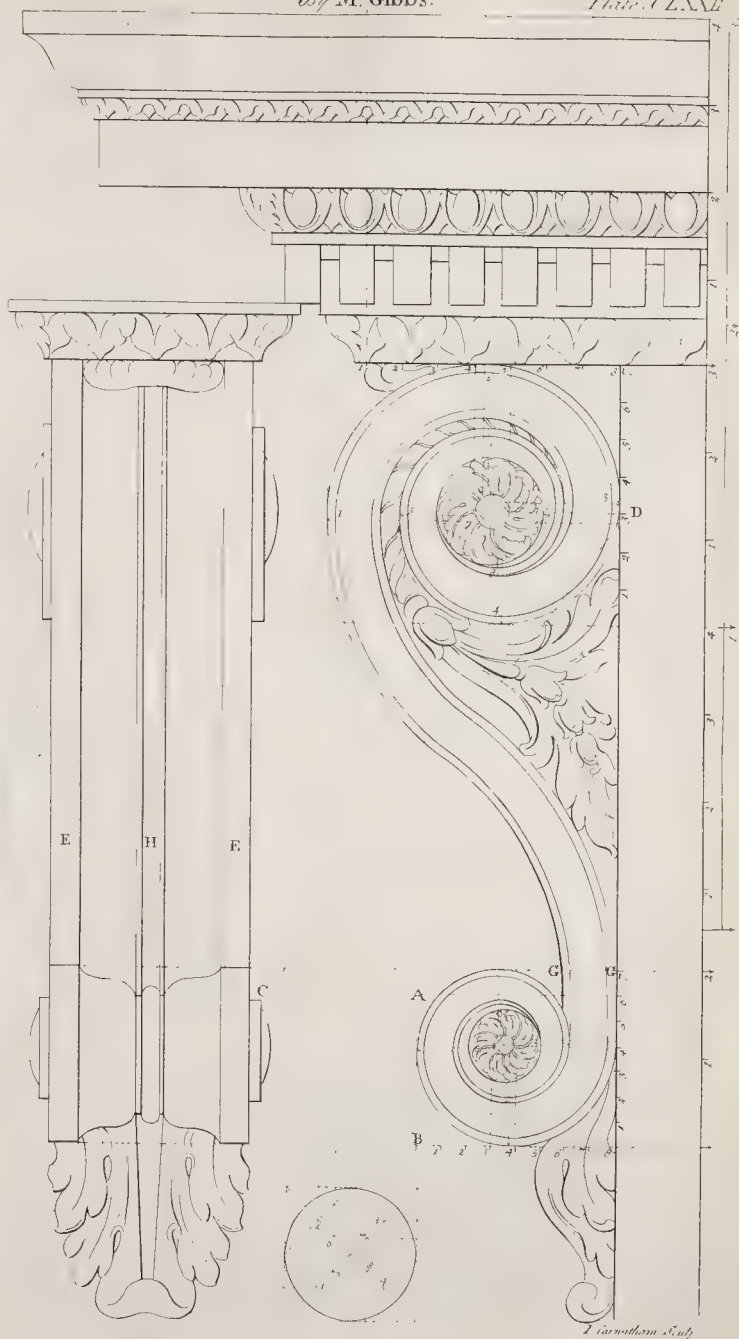
By M<sup>r</sup> Gibbs.

Plate CXXI.





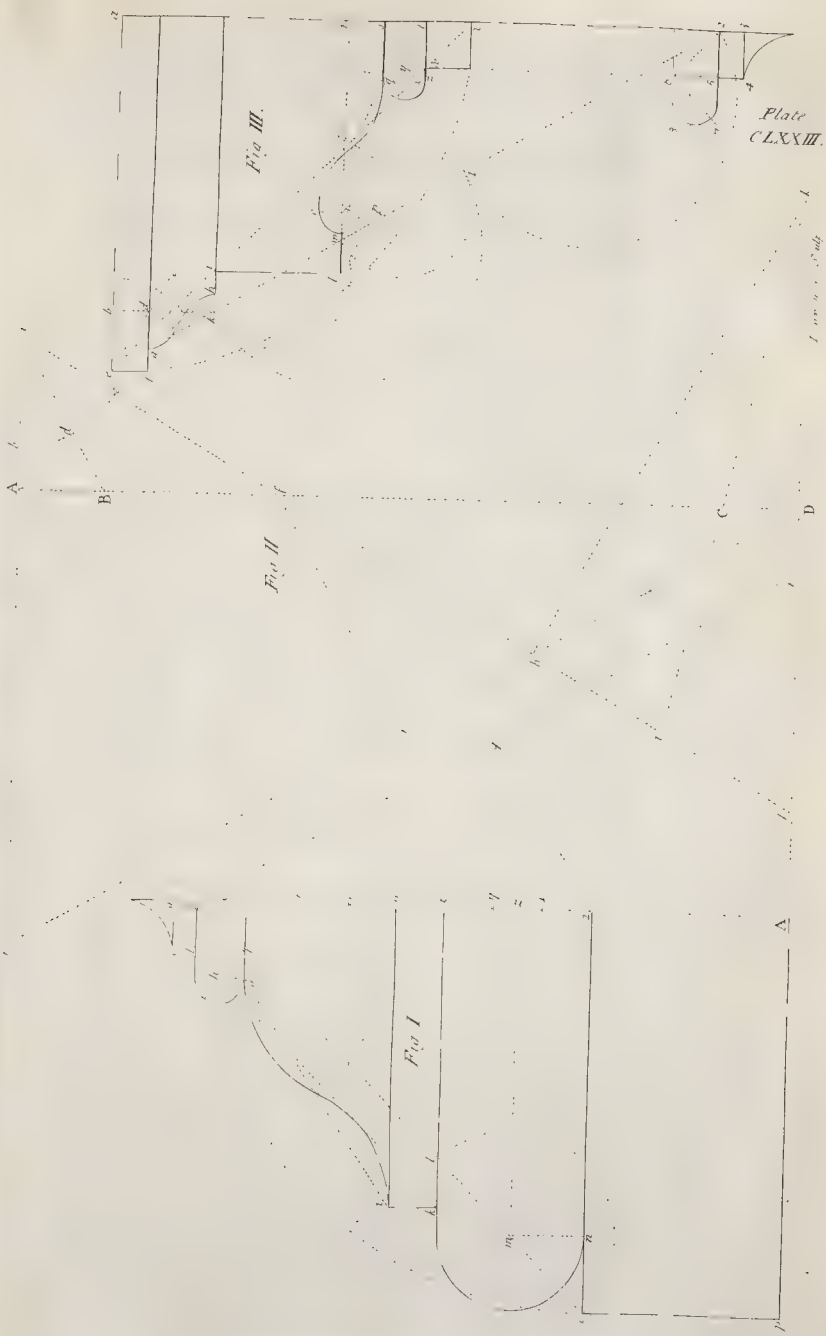




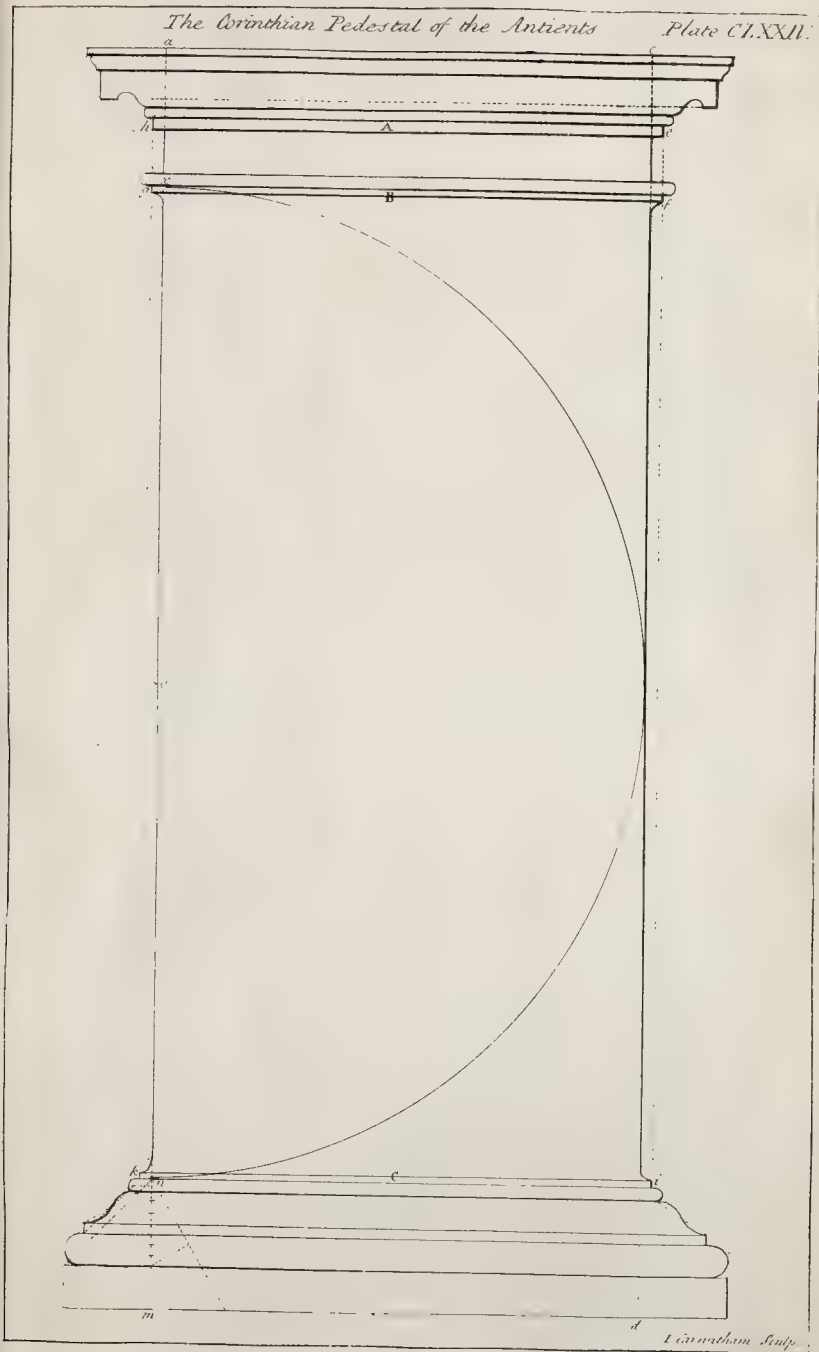
*Dacrydium sculp*





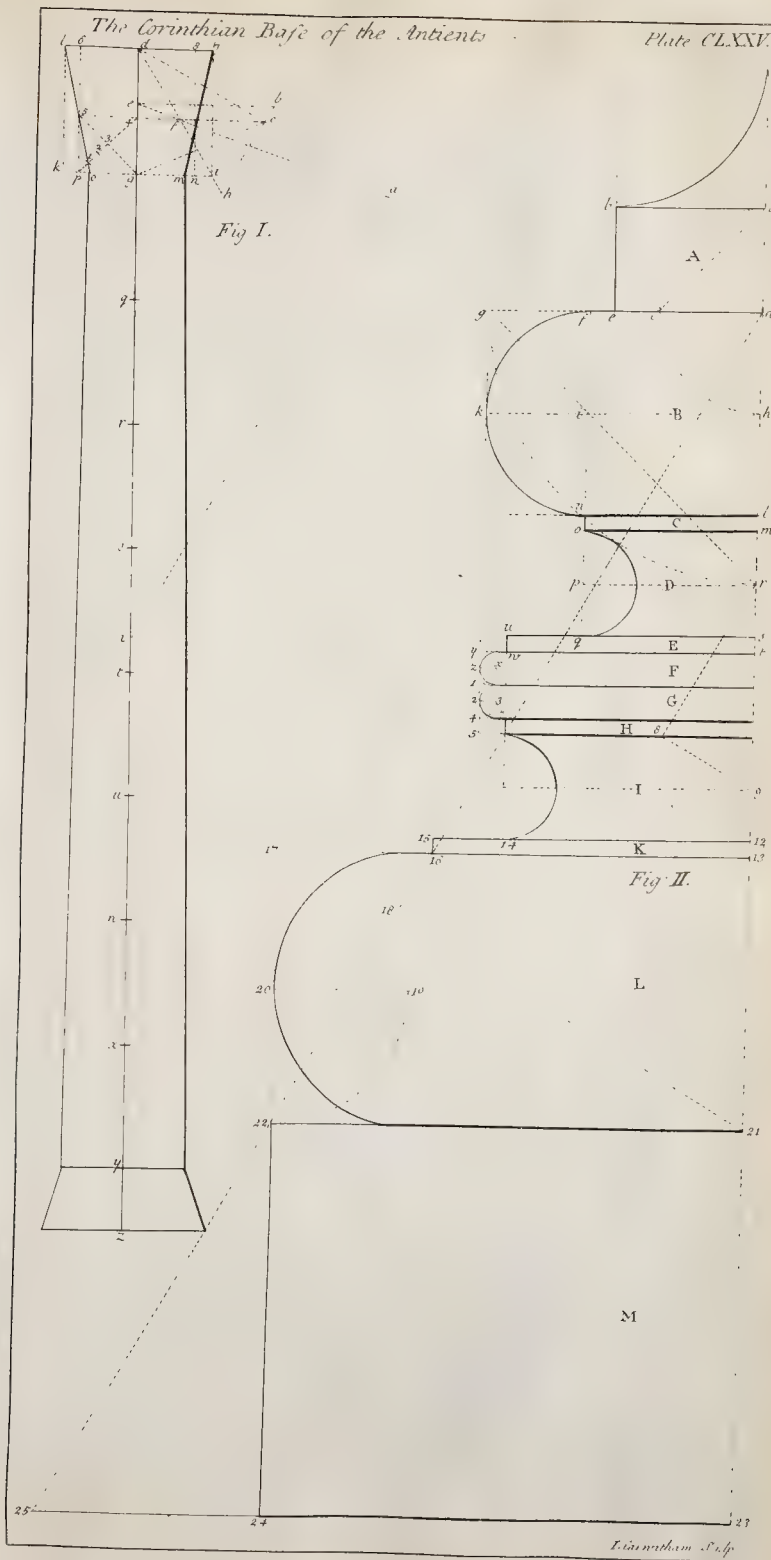










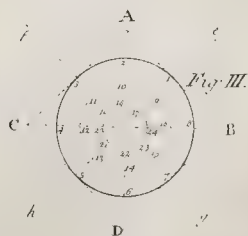
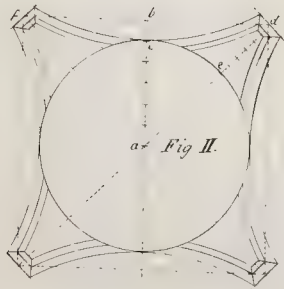




*The Corinthian Capital Geometrically Described by the Architects.*

*Plate CLXXVI.*

*Fig. I.*



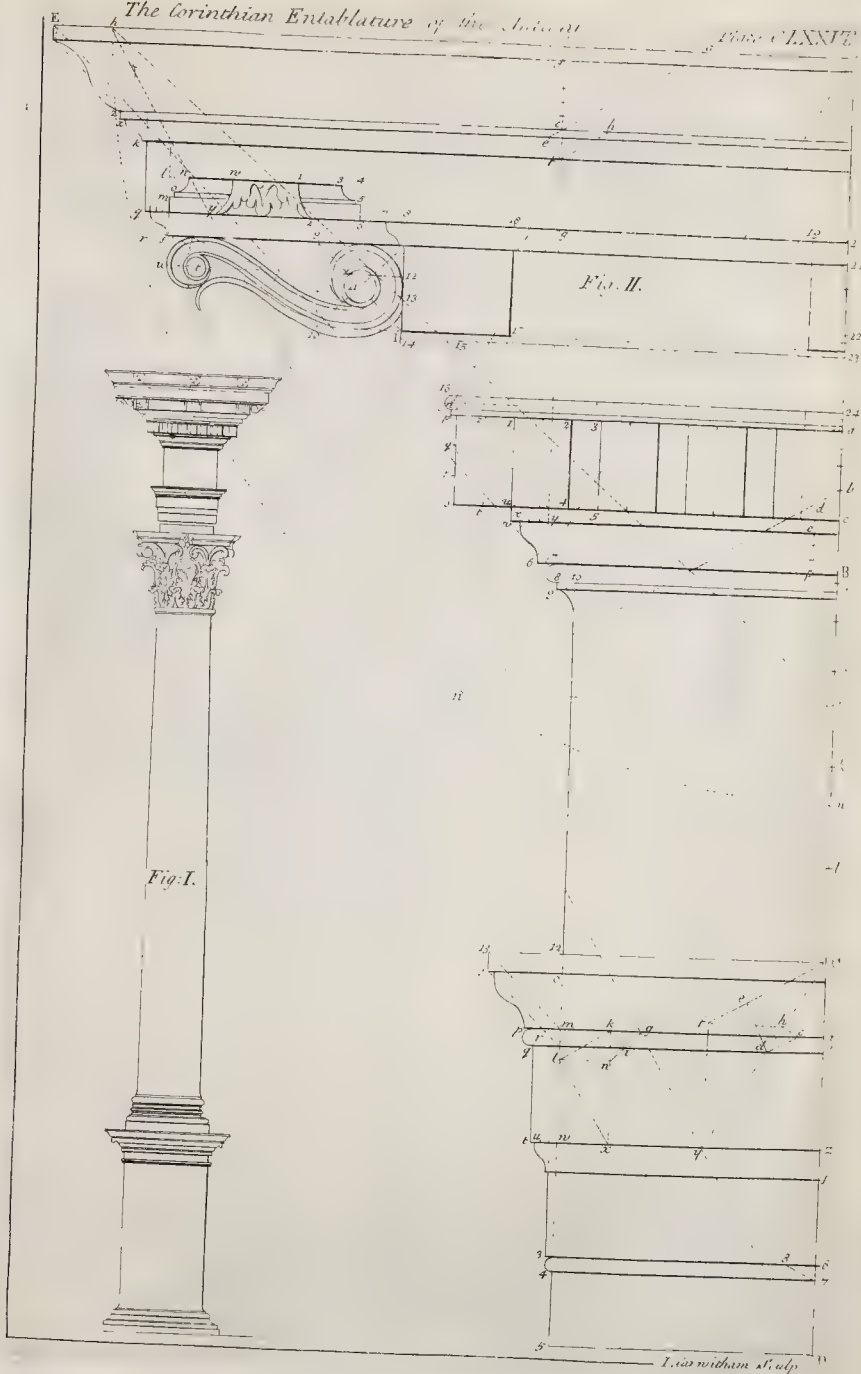
*The Eye of the Caulicols*

*The Corinthian Capital*



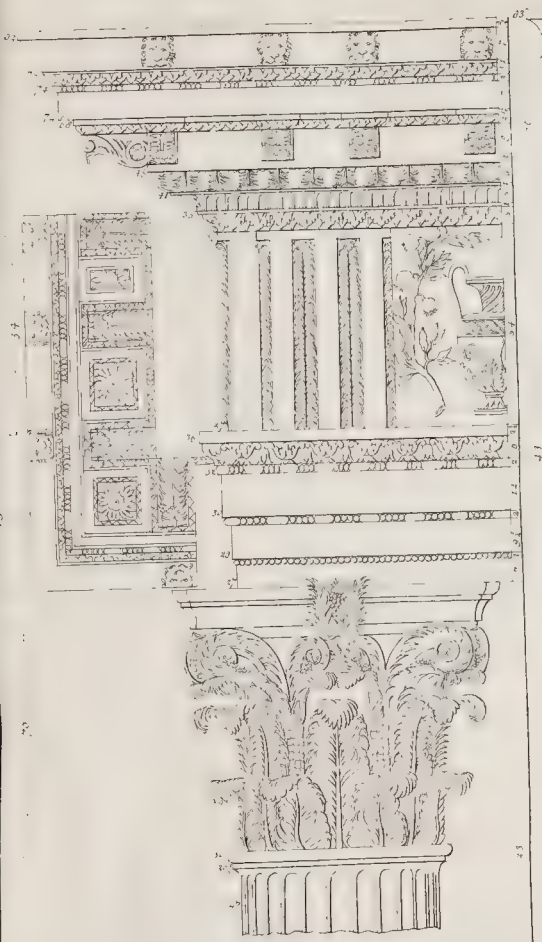
The Corinthian Entablature of the Antiquary

PLATE CXXXIV

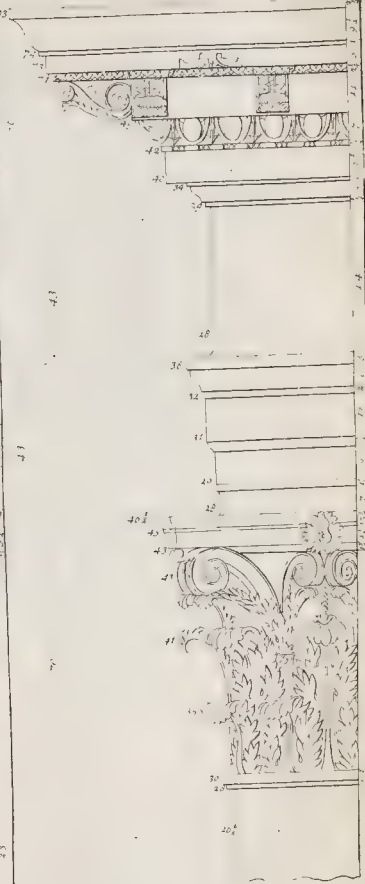
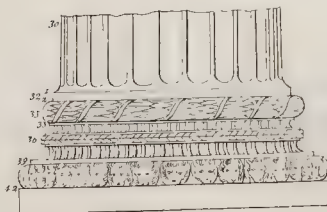




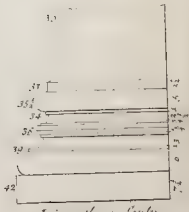




of the Temple of Jerusalem



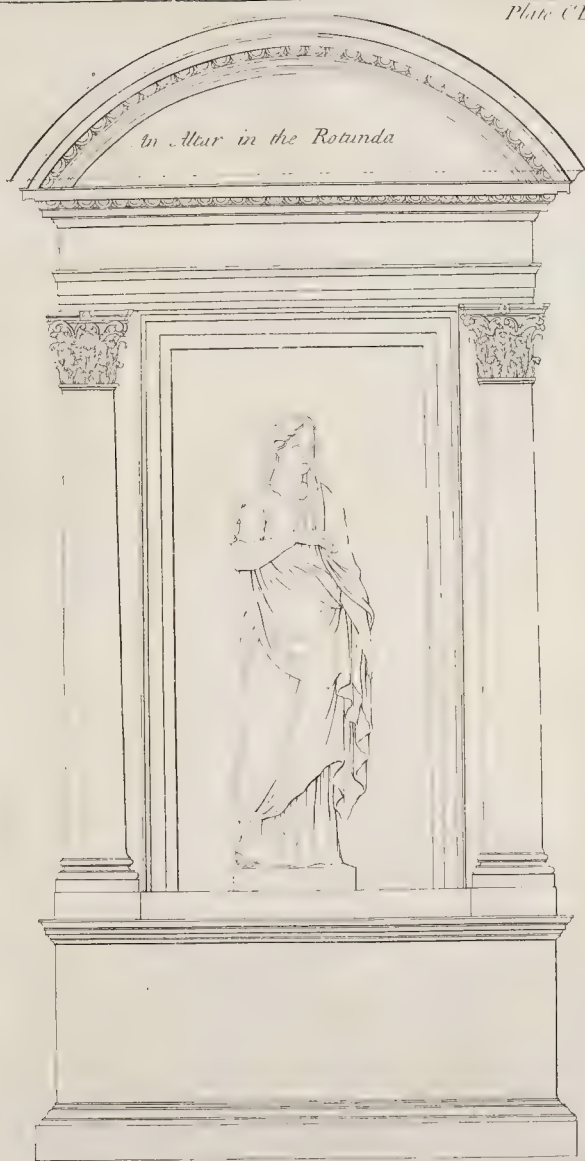
of the Portico of the Rotunda



of the Portico of the Rotunda



*to Altar in the Rotunda*



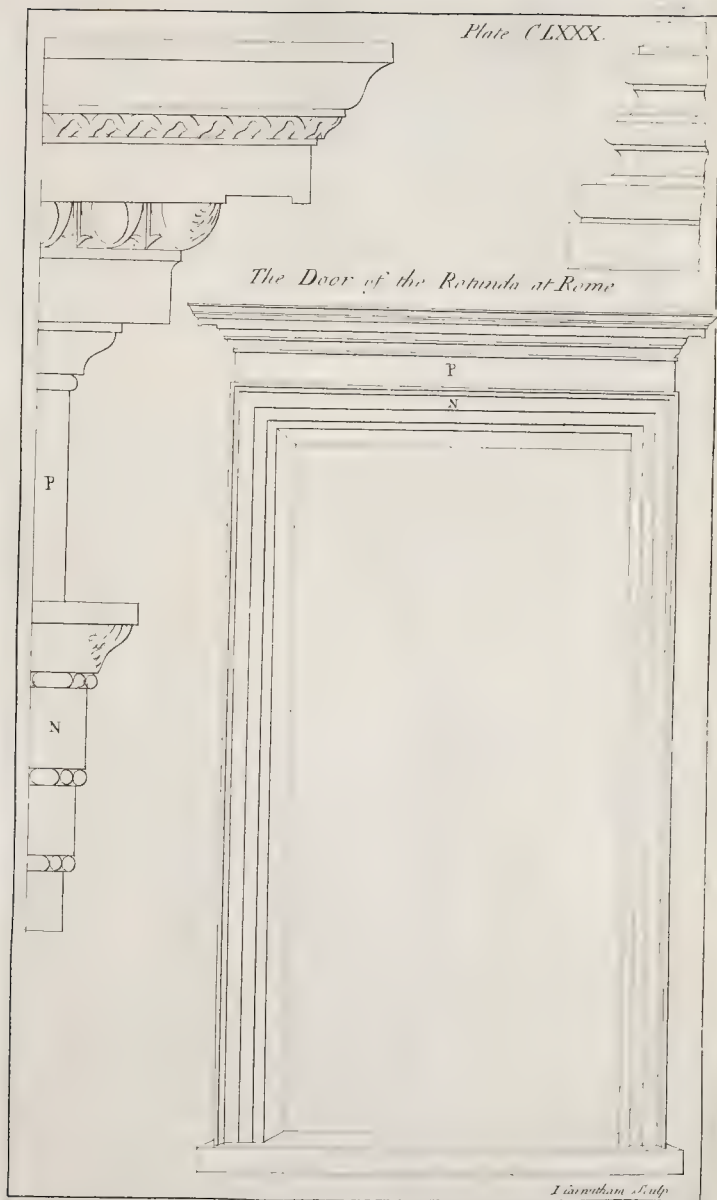
*L. Caracciolo Sculp.*



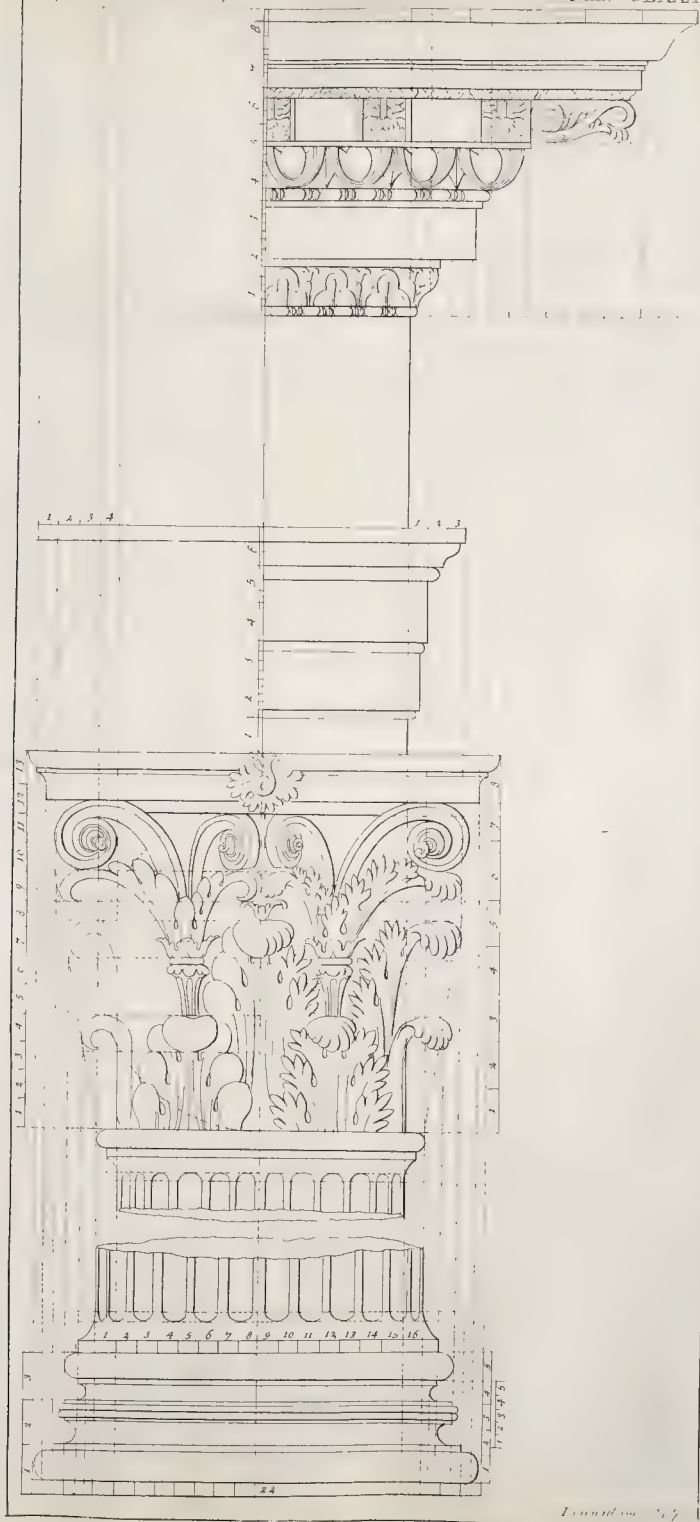


Plate CLXXX.

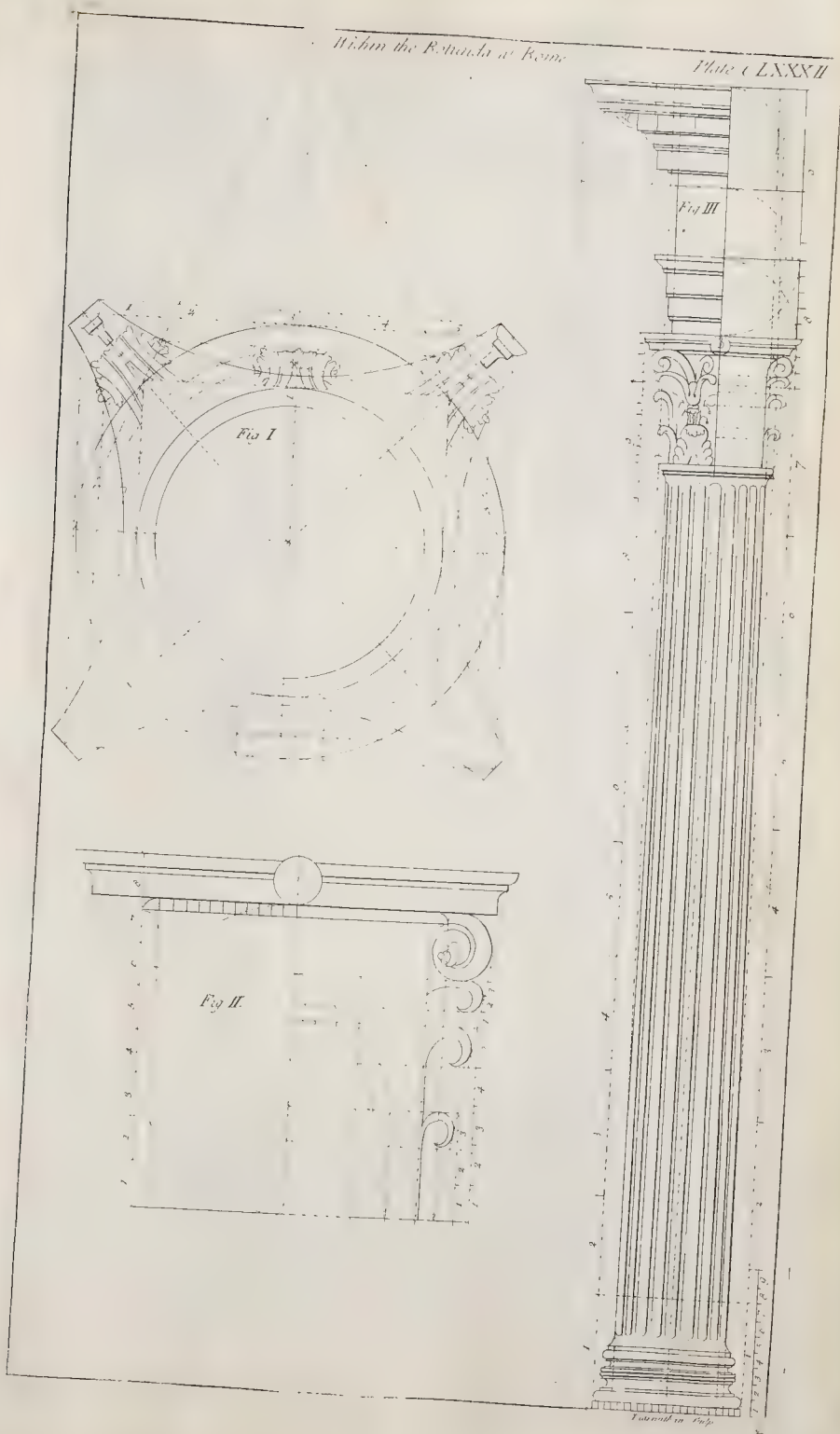
*The Door of the Rotunda at Rome*





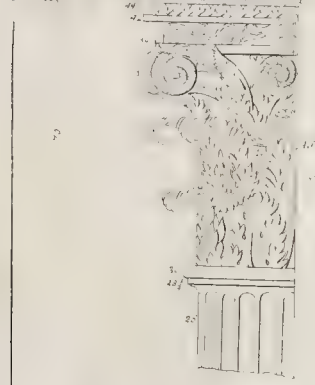
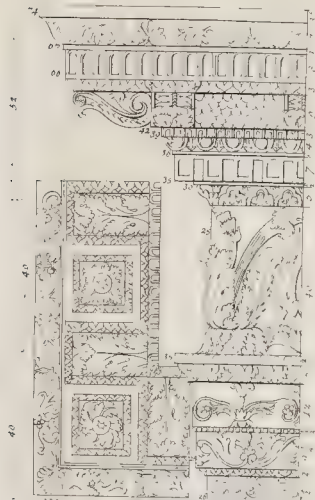








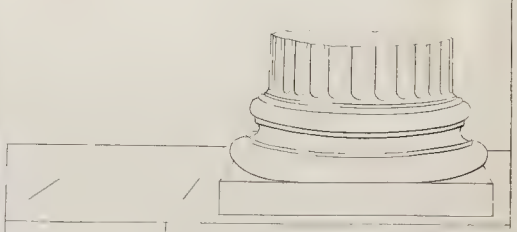
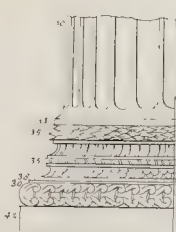




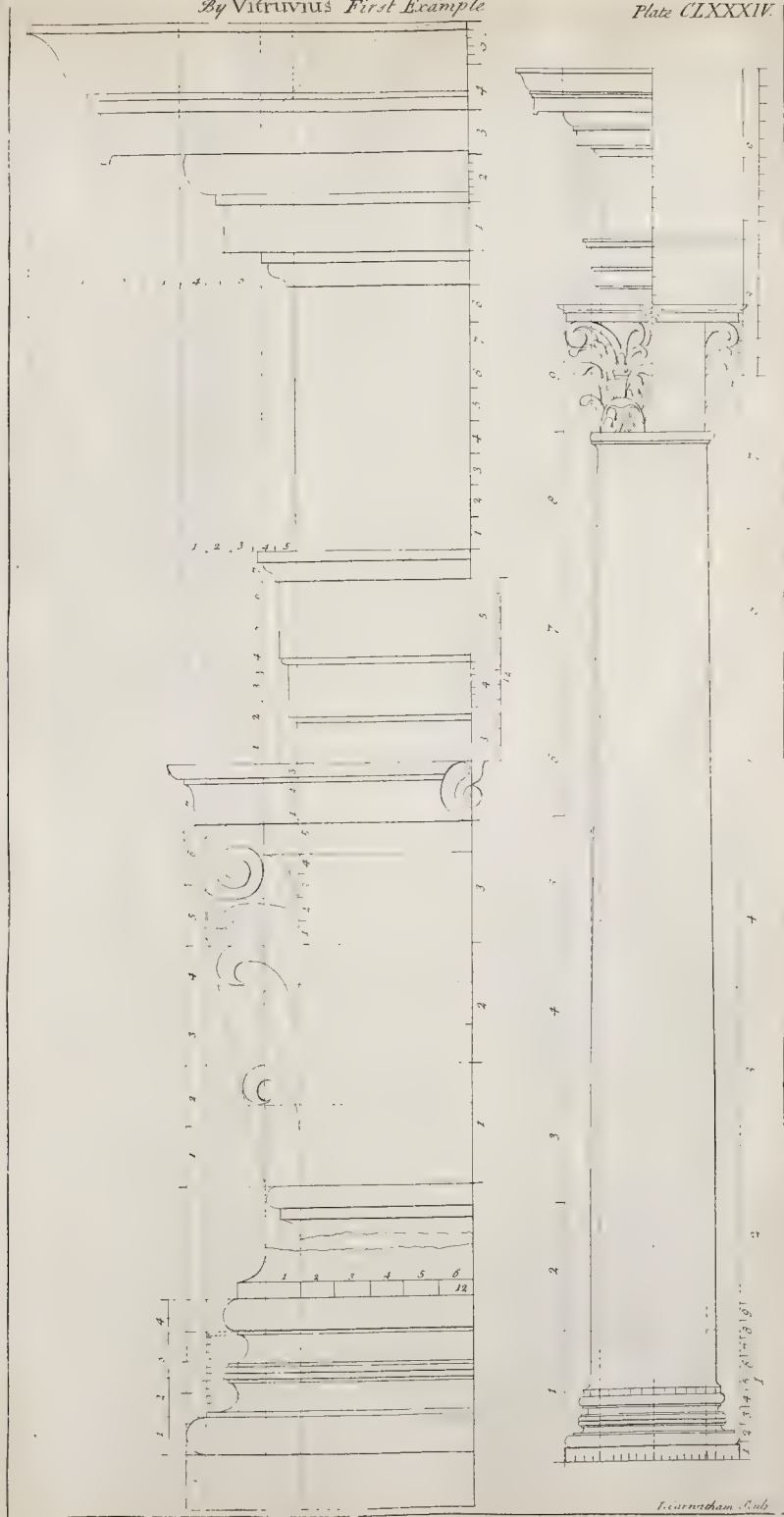
Of the Frontispiece of the Baths of Diocletian



Of the Frontispiece of Ves.





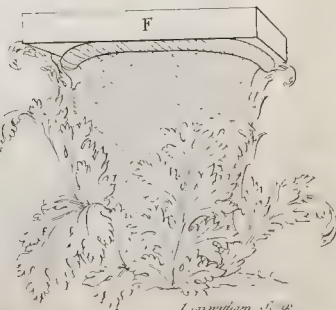
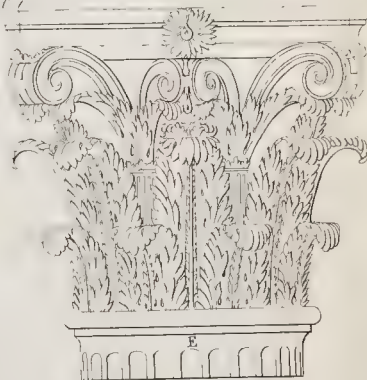
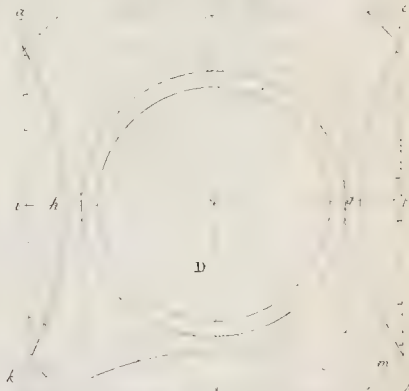
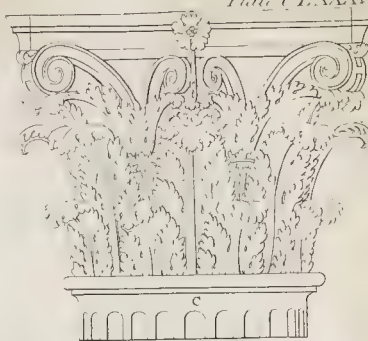
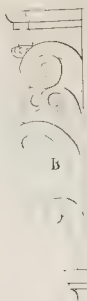
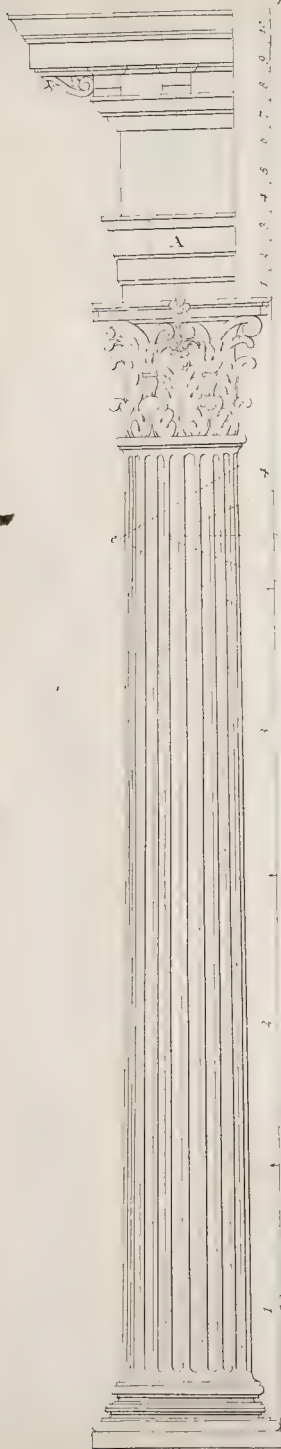






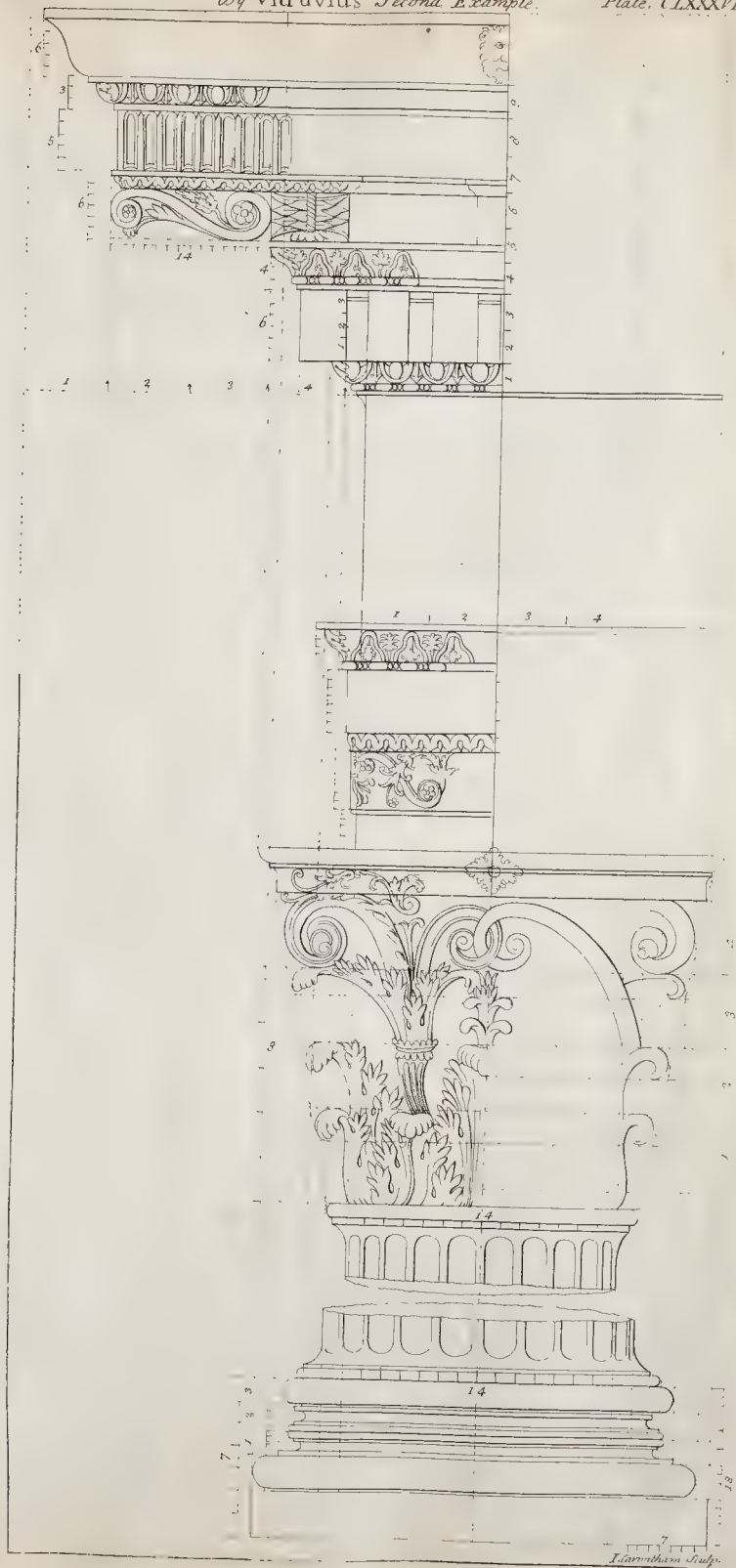
By Vitruvius.

Plate CLXXVI



Laurel-leaf capital





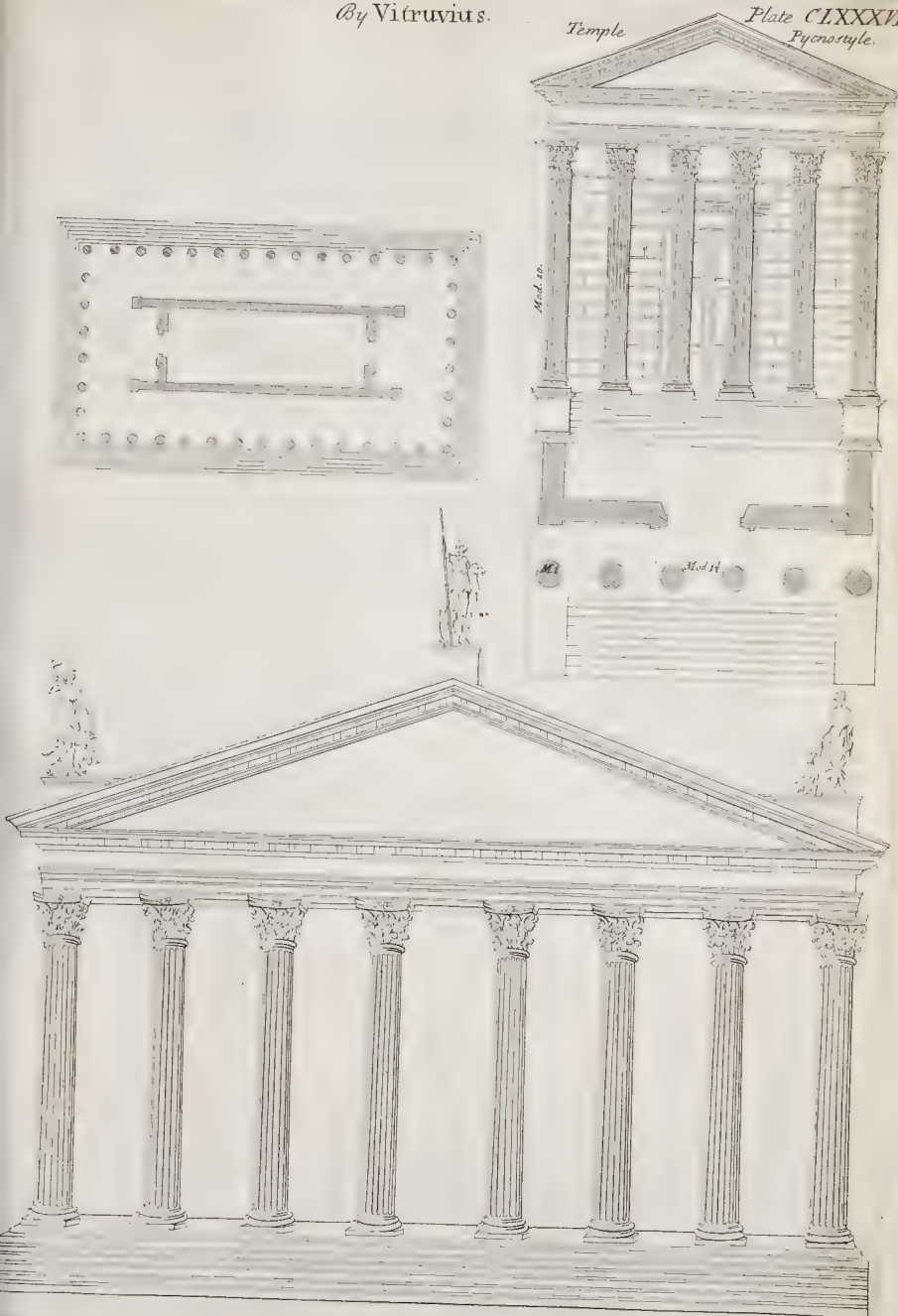




By Vitruvius.

Temple

Plate CLXXXVII.  
Pycnostyle.



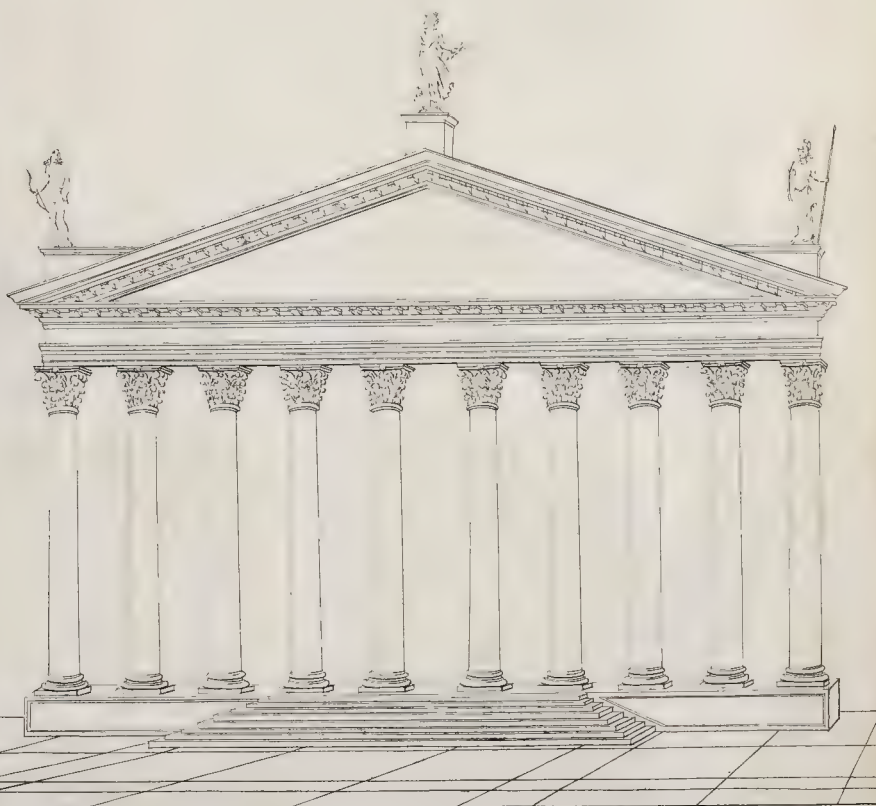
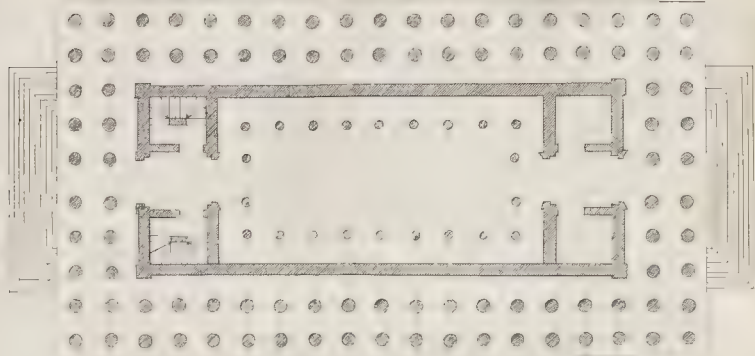
L. Carnabam Sculp.





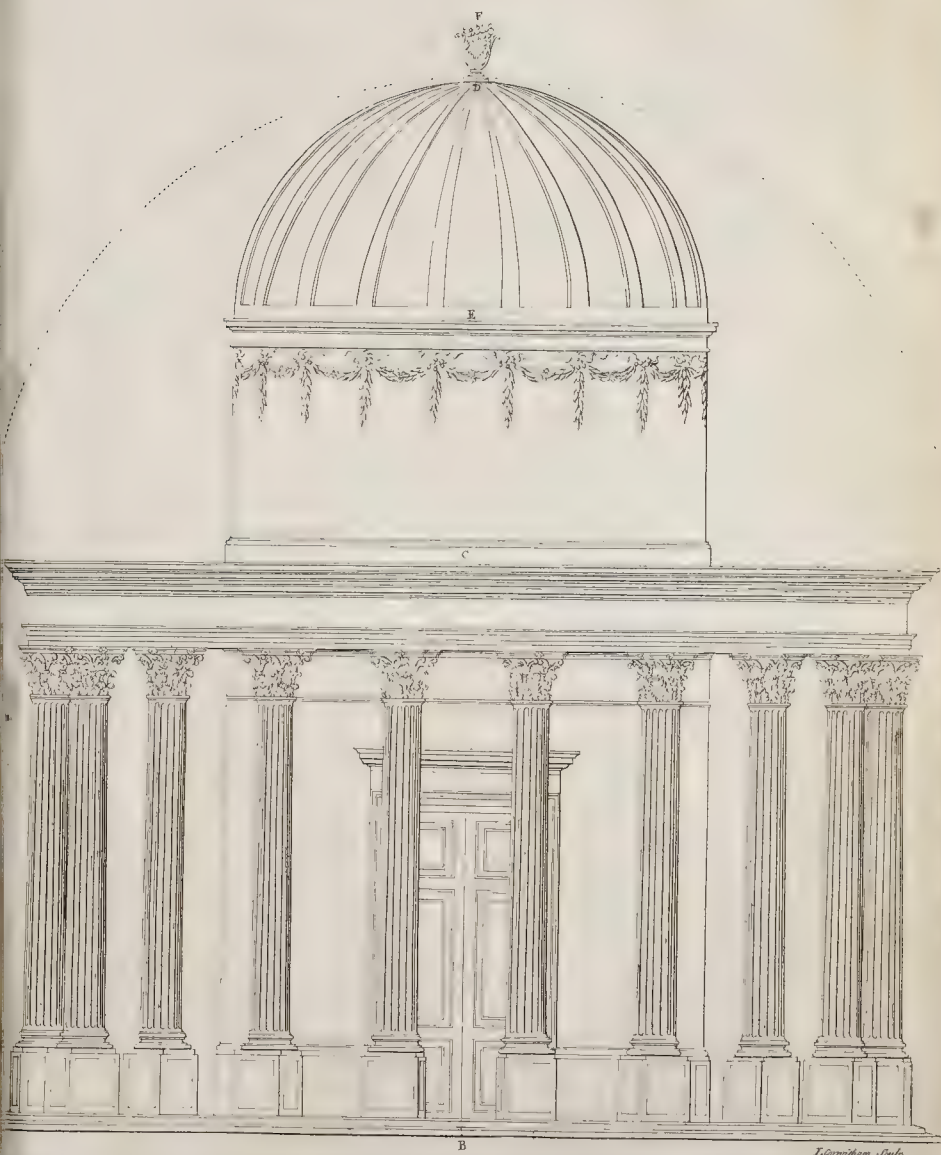
*The Intervolumnation at the Temple of Jupiter.*

*Plate C LXXXVIII.*



*L. Bernini sculp.*



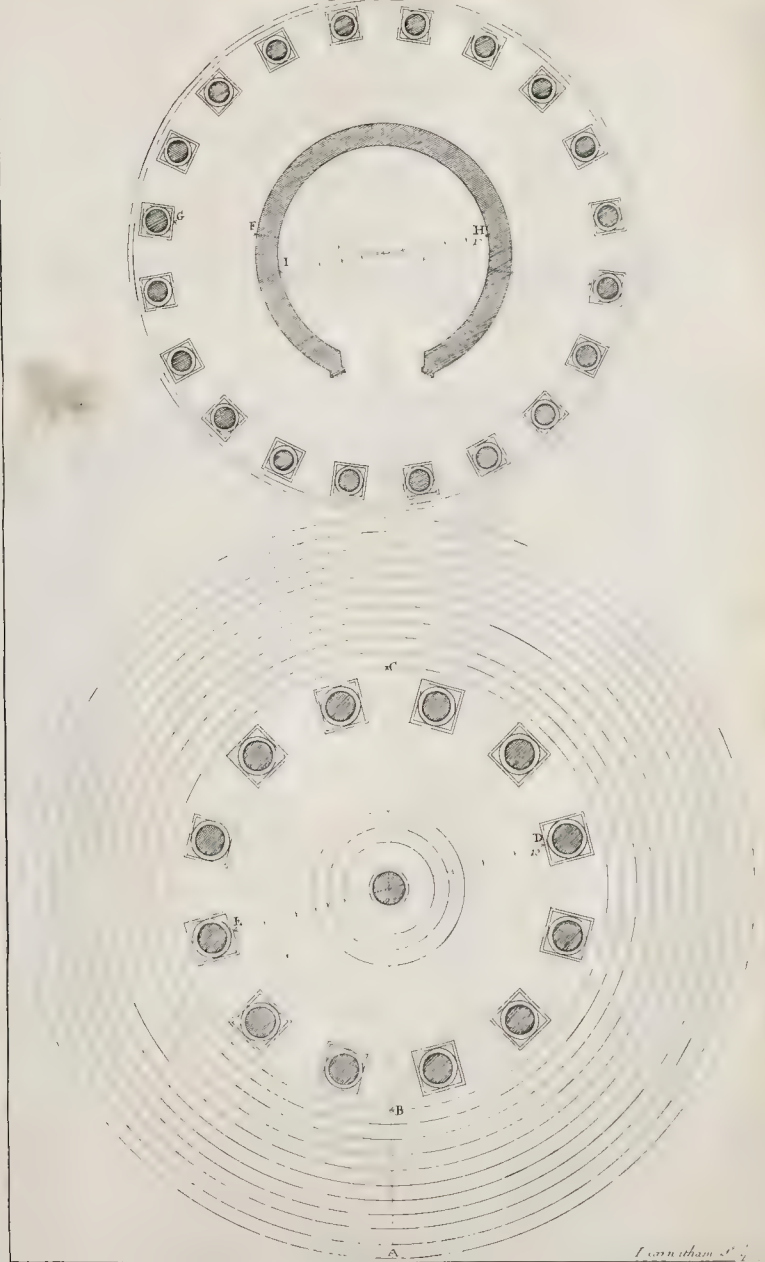


*T. Cornishan Sculp.*











By Vitruvius.

Plate CXCI.



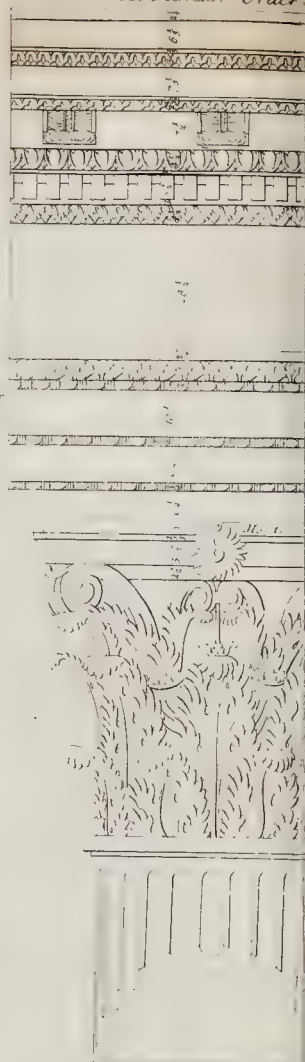
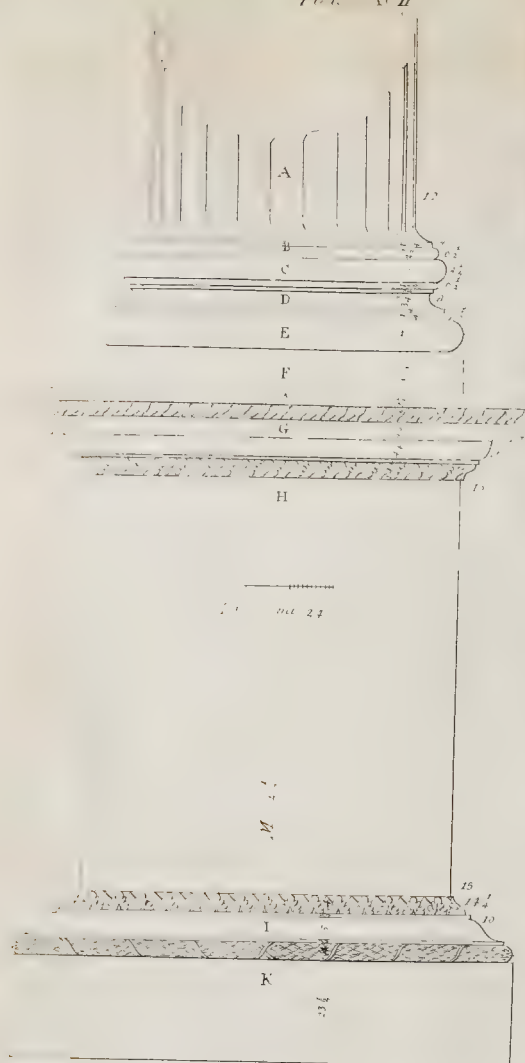
J. Wandelaar del.



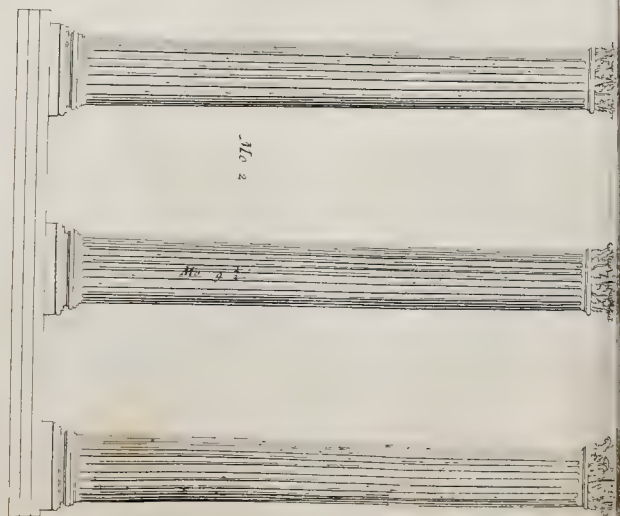


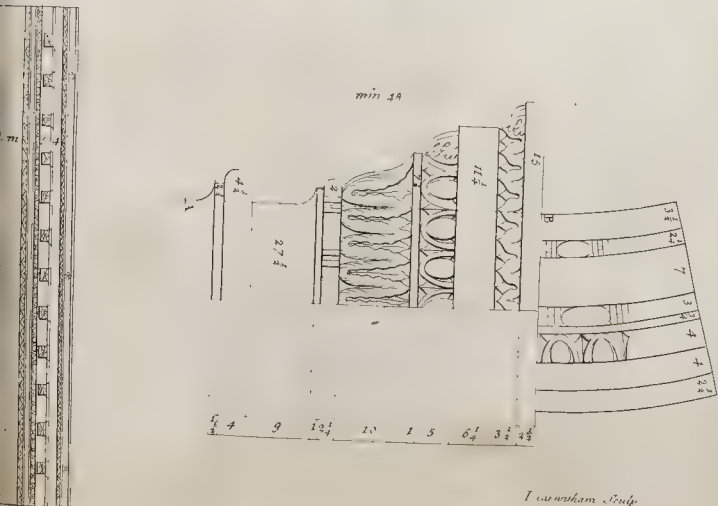
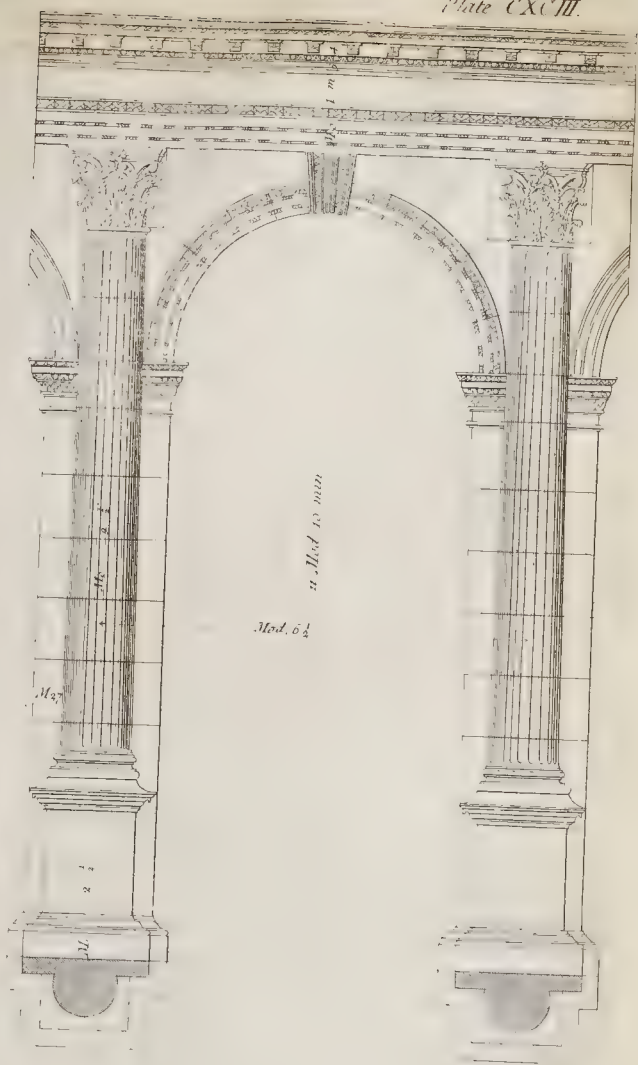
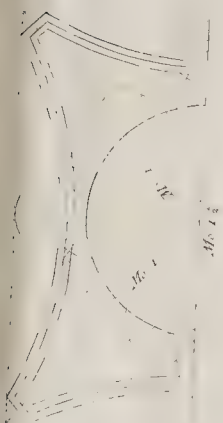






Mo. 2

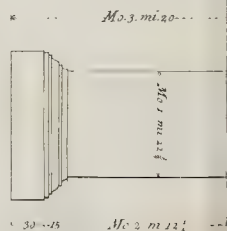
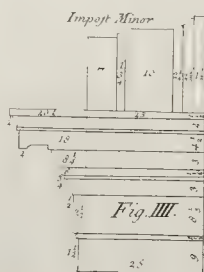
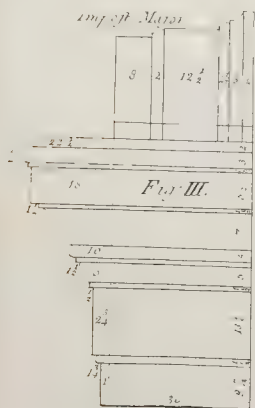
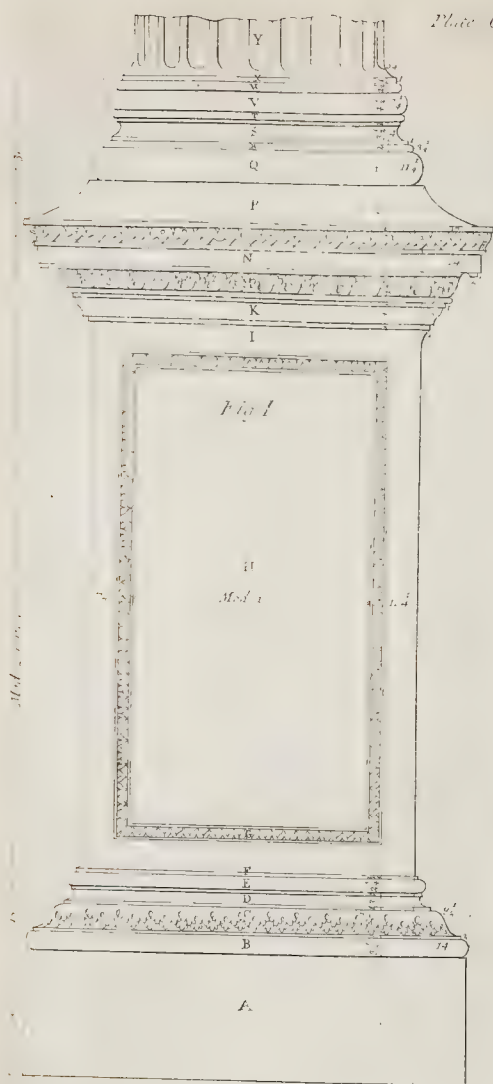














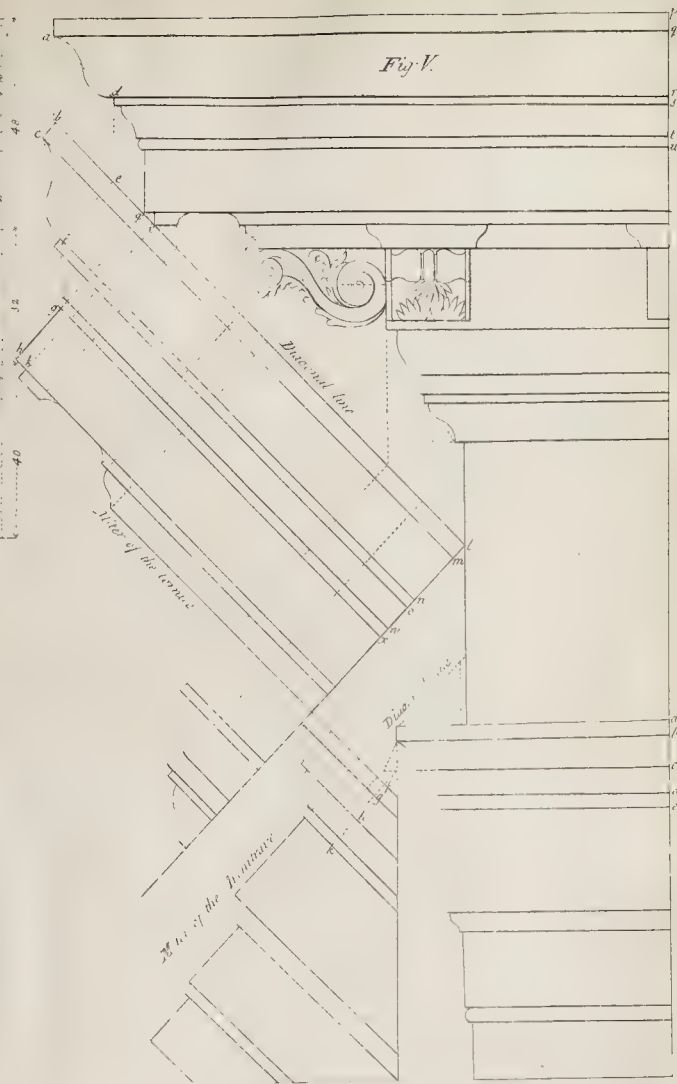
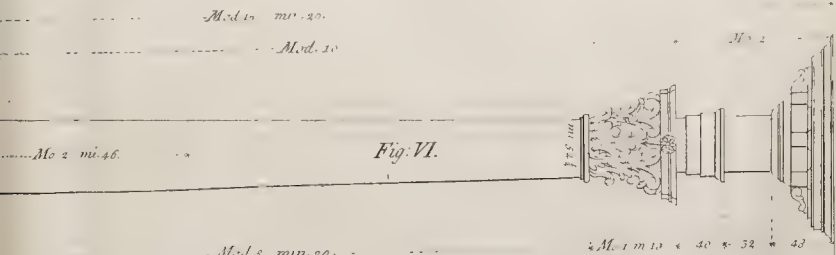


Fig. V.

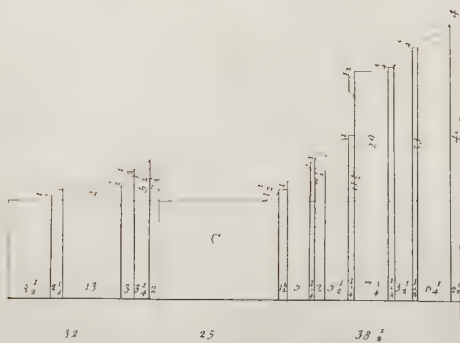
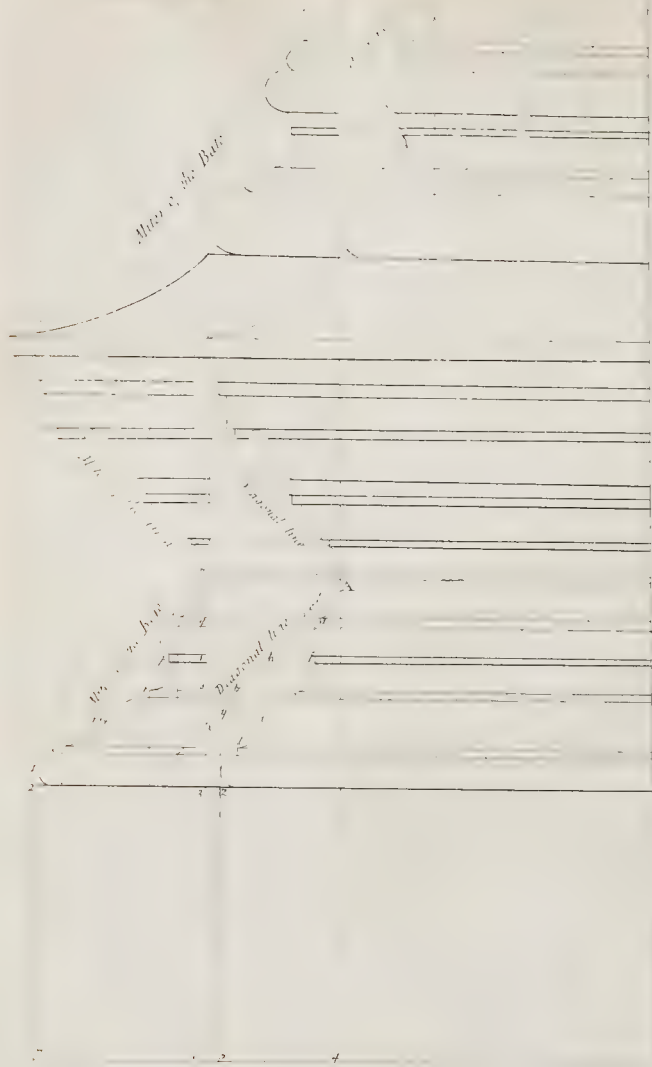
Fig: II.

*Fig: VI.*





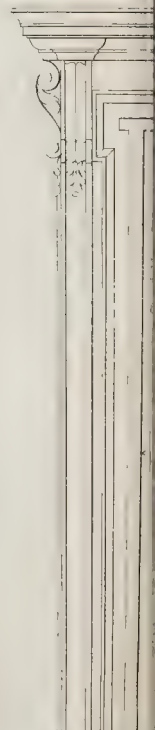
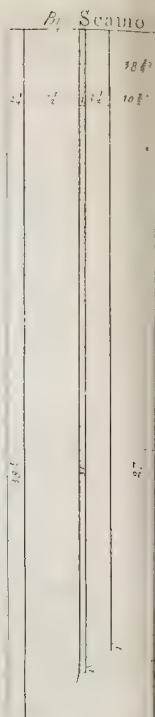




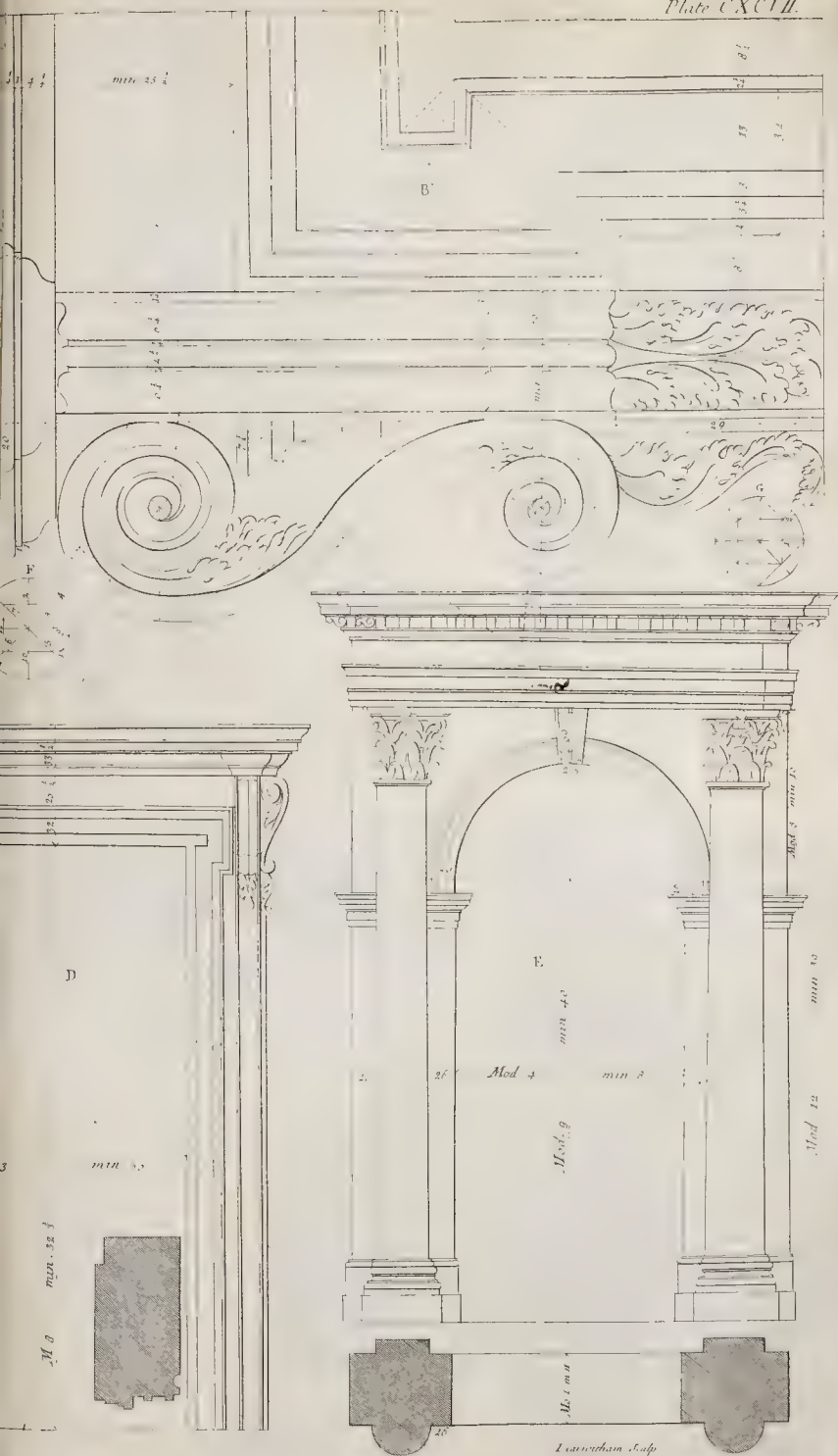
12

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38 1/2

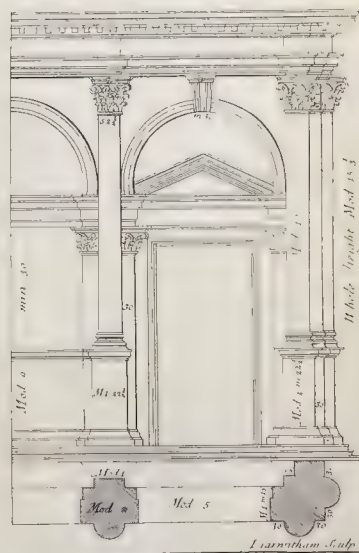
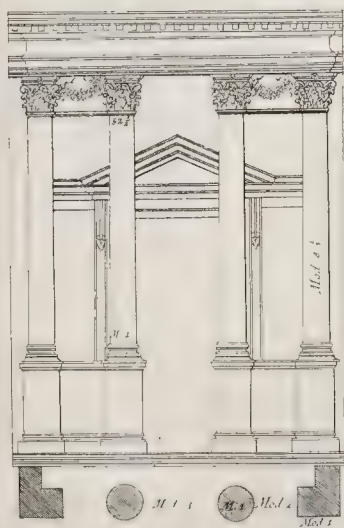
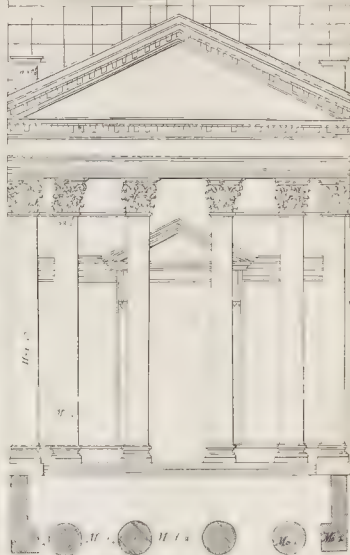
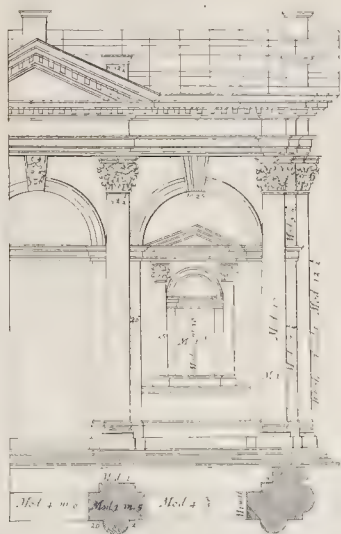










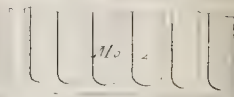






Plat. CXXIX

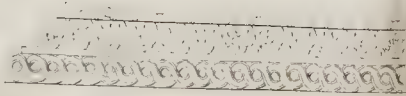
Corinthian Order in 2<sup>d</sup> size



Mod. p. 14

Fig. II

Fig. III





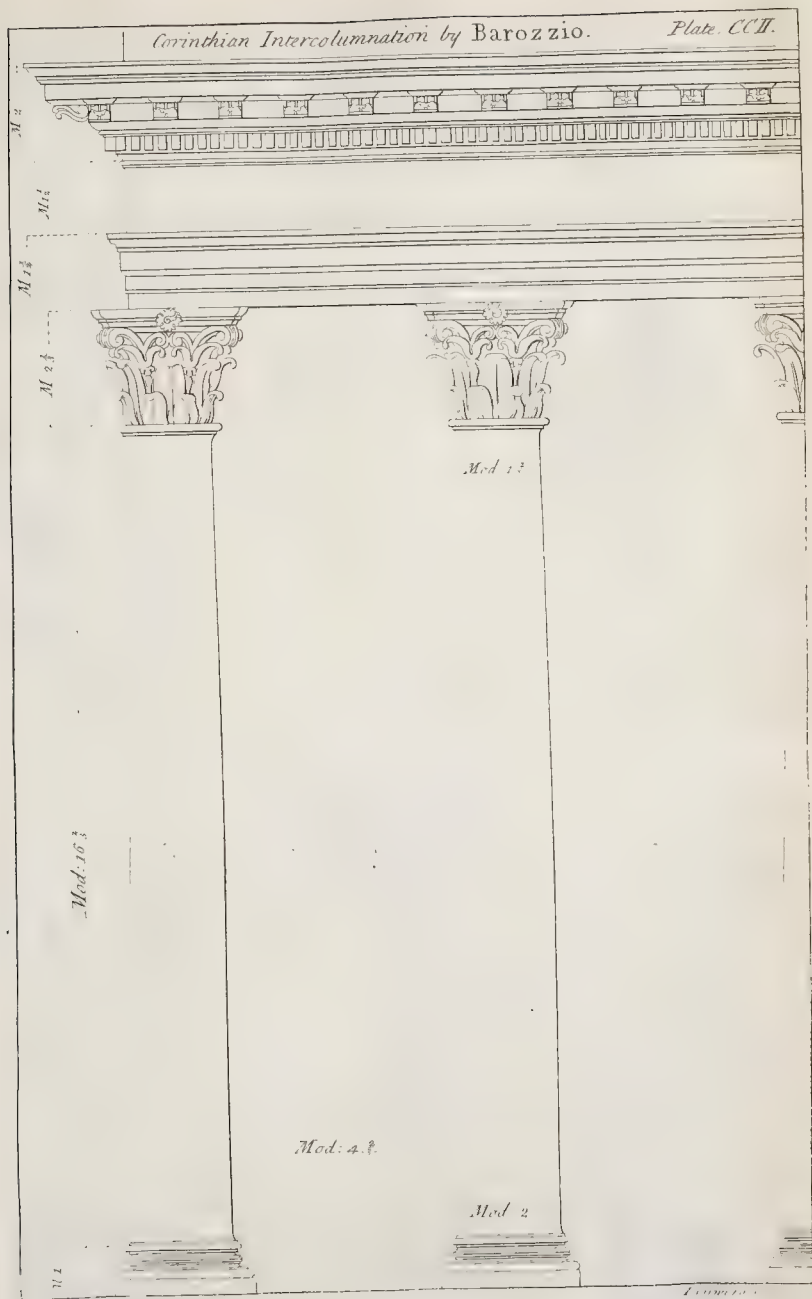






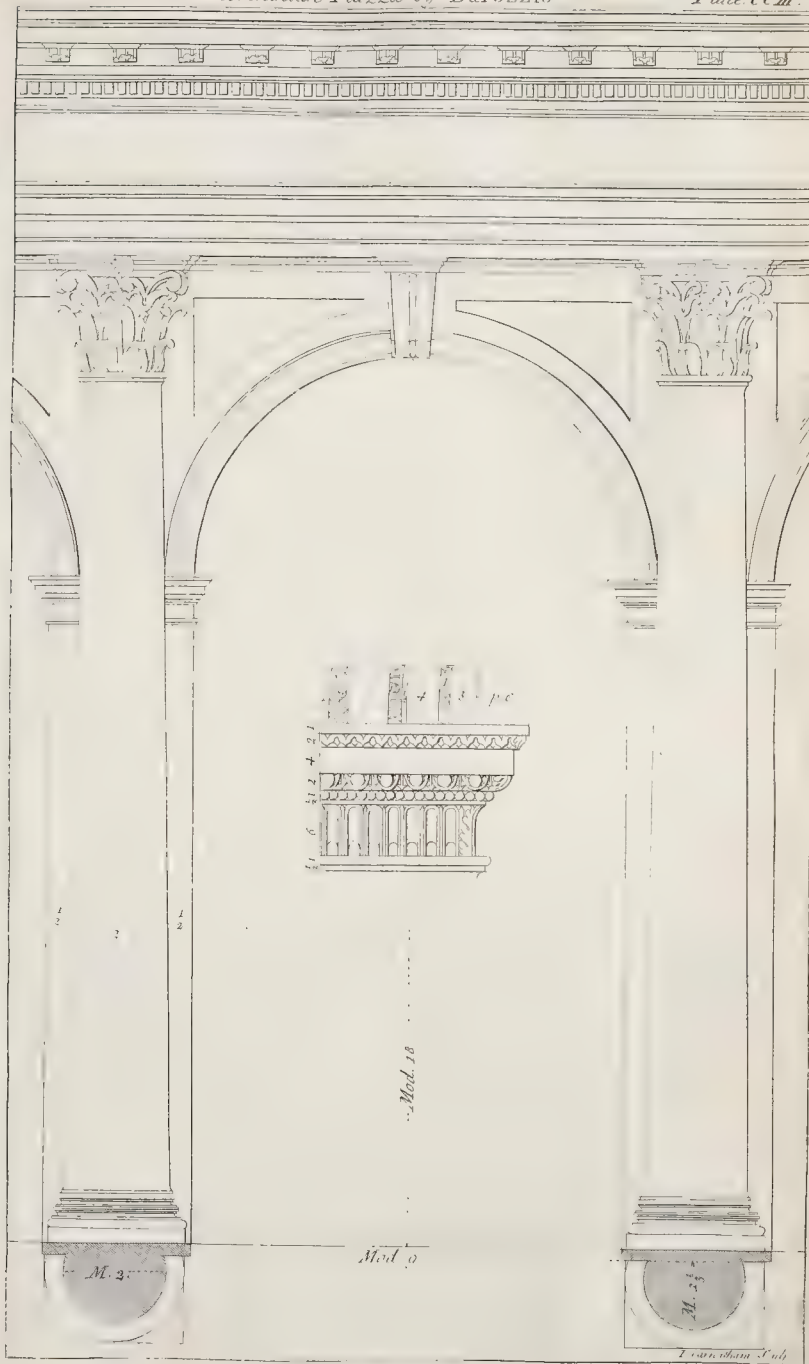




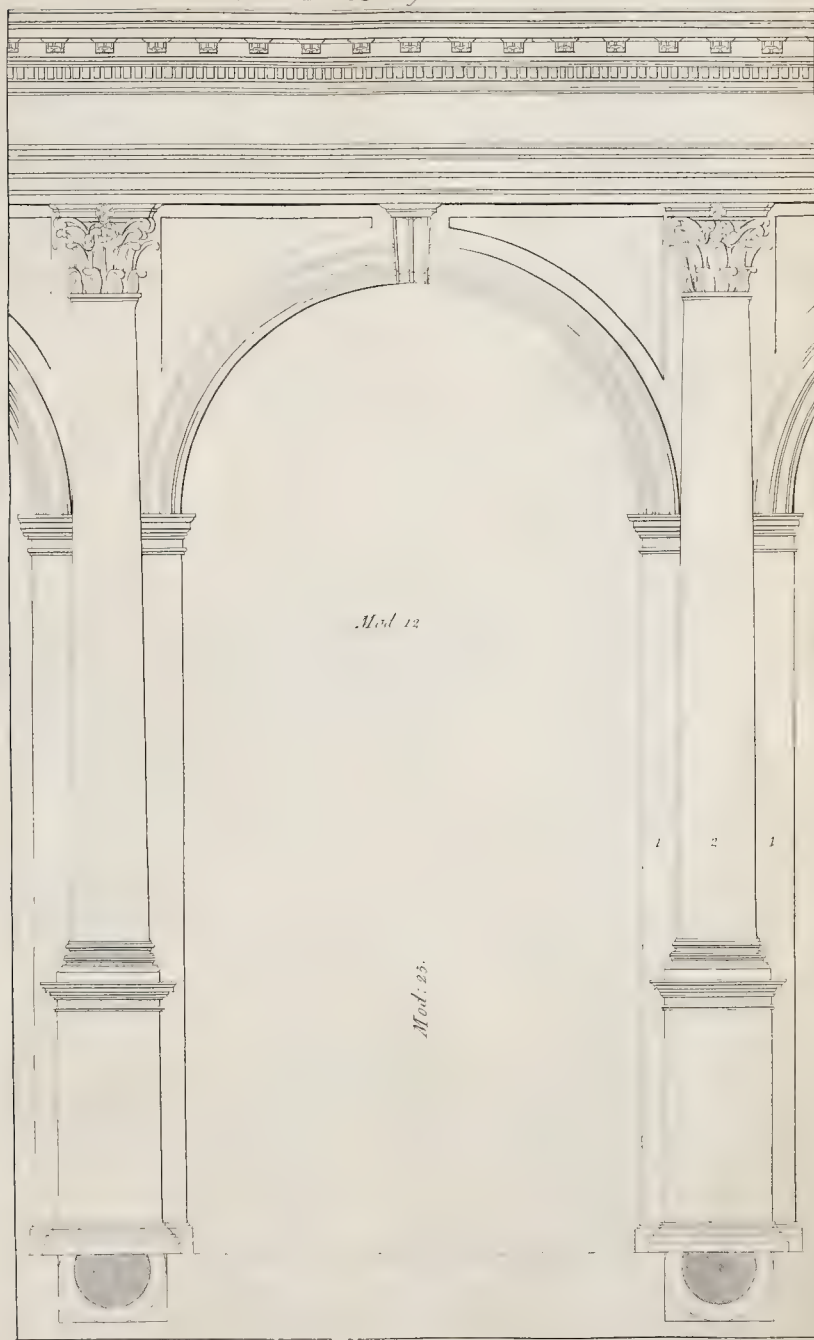






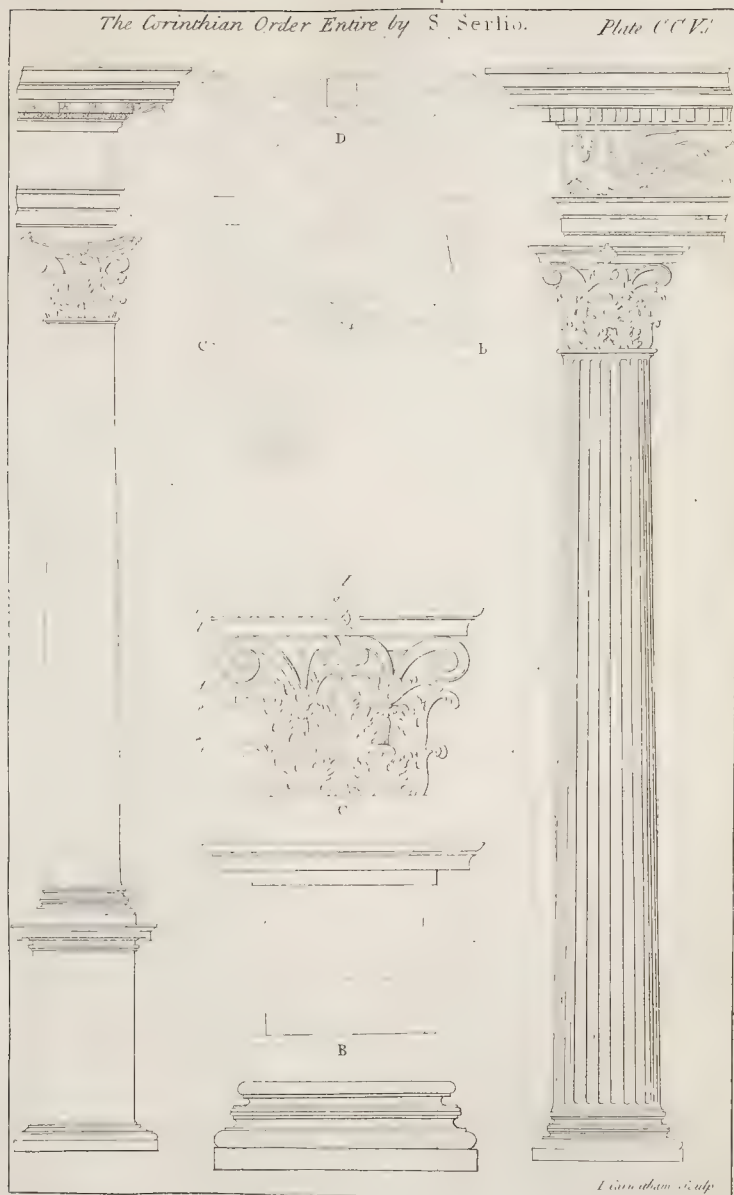






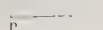
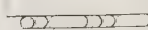
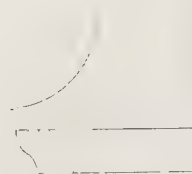
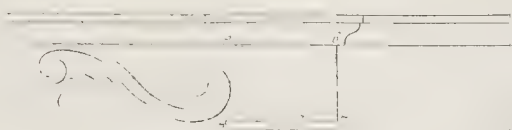
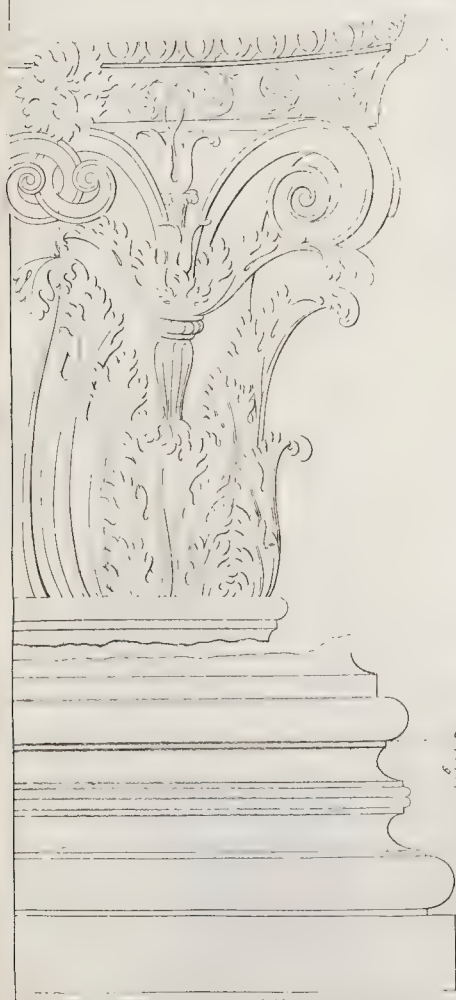








Corinthian Order by S. Serlio



Plata CCL

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G C A

E

M H D  
N

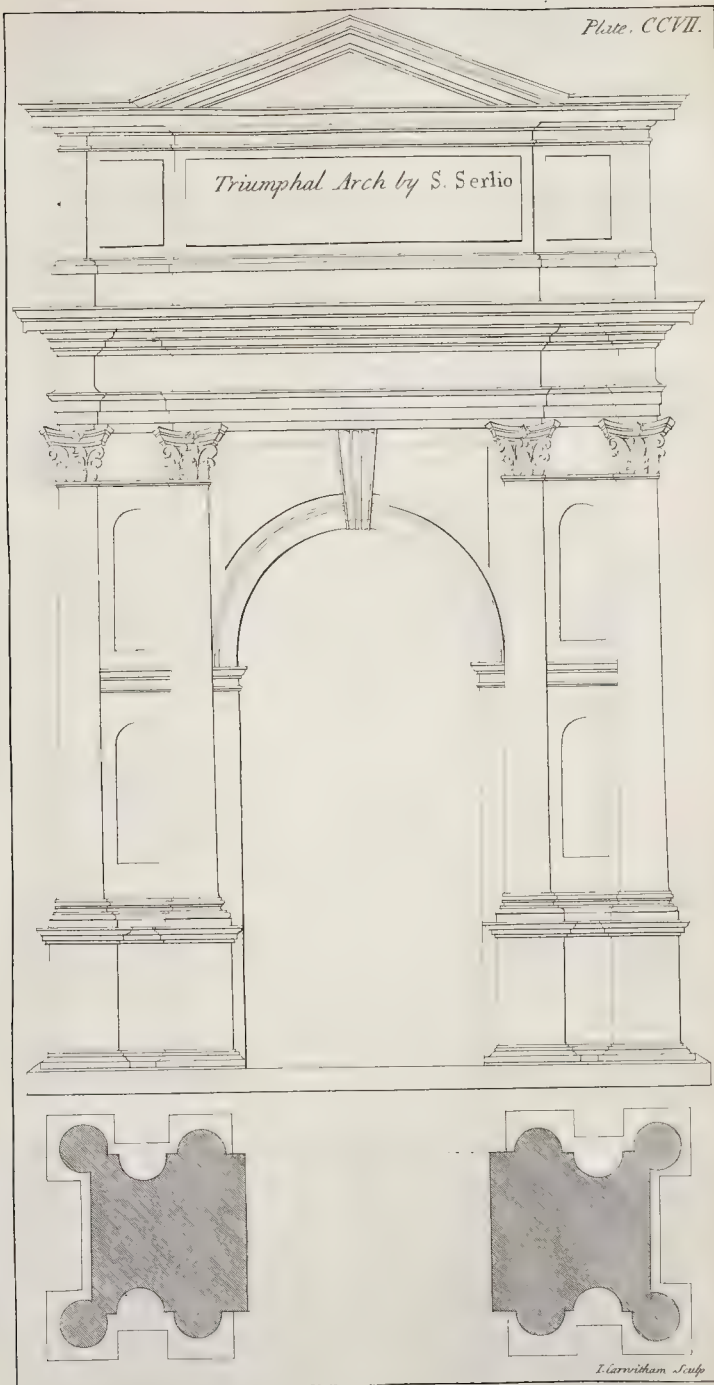
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Laurem. Sulp.





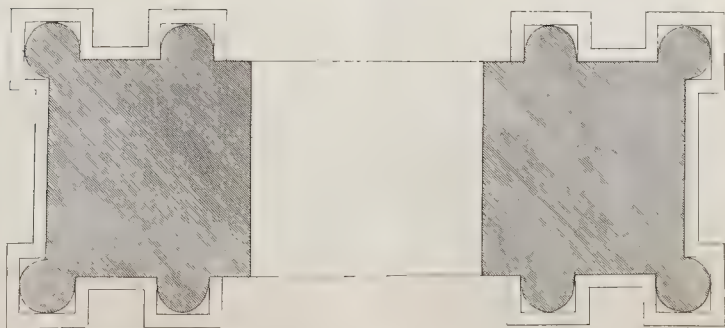
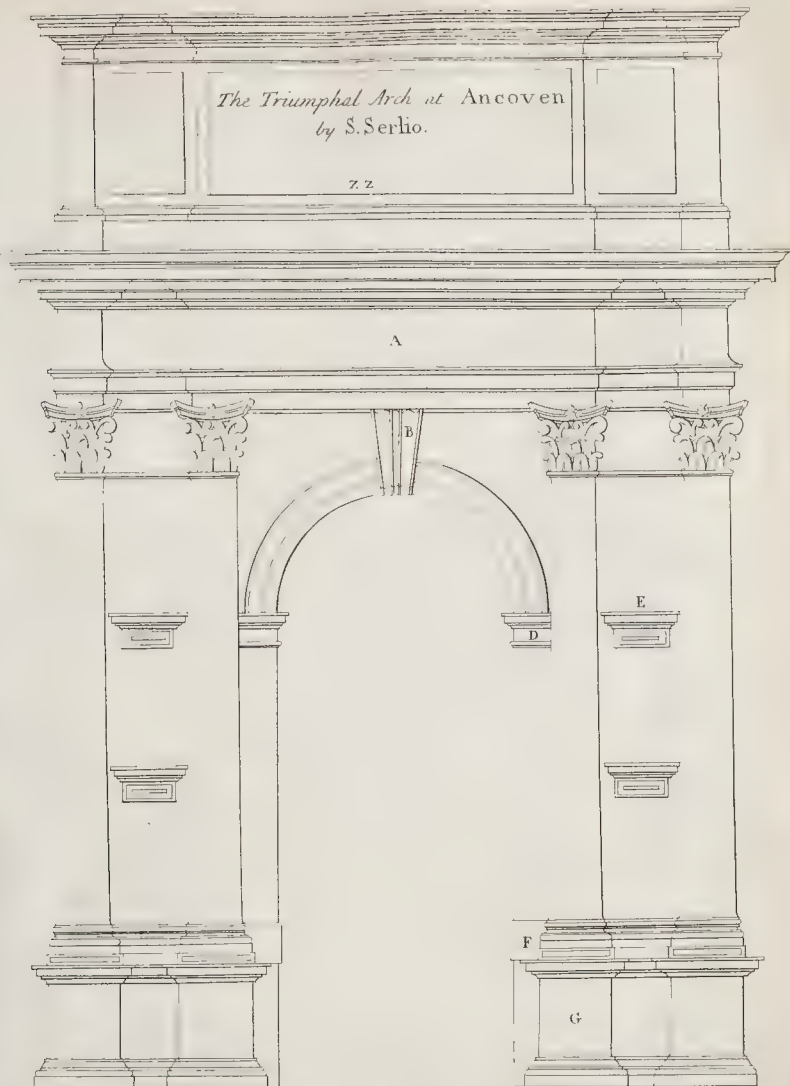




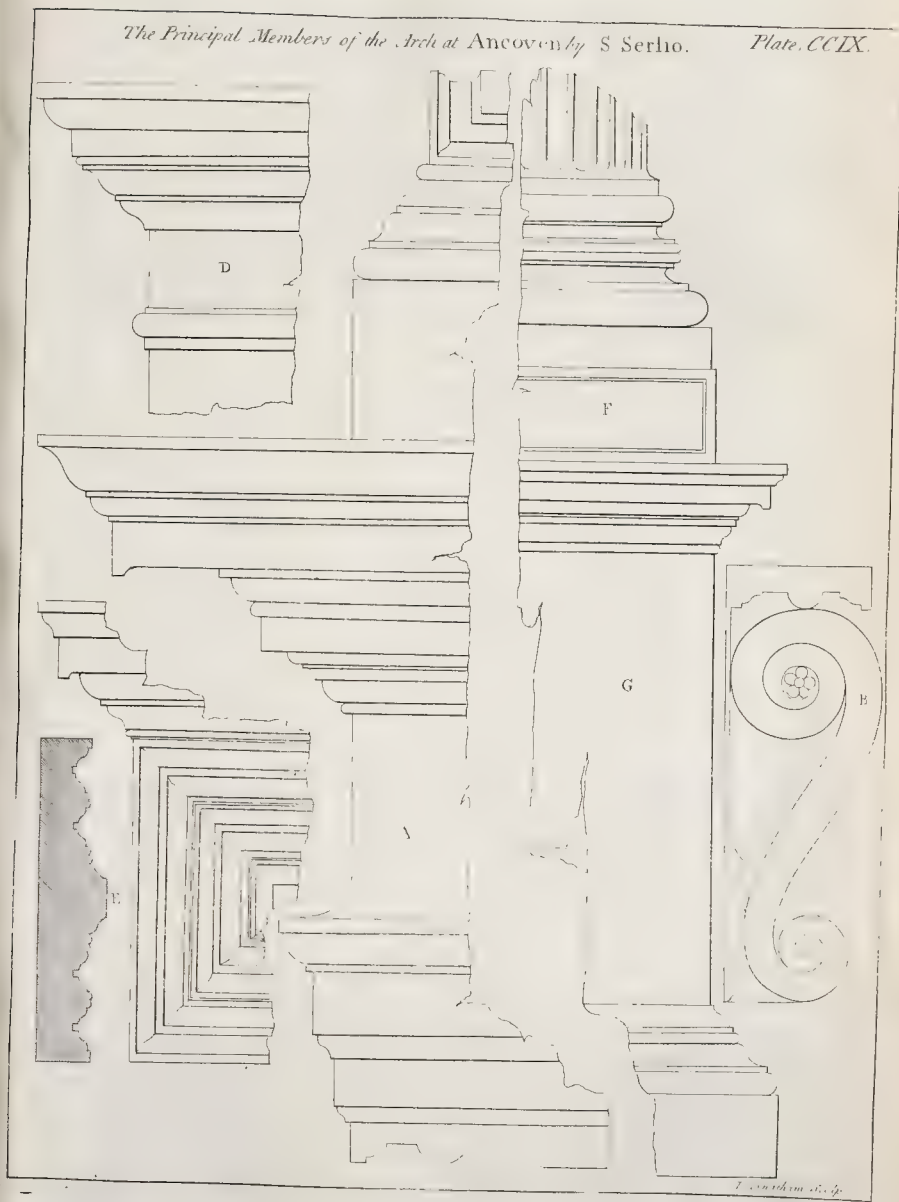


*The Triumphal Arch at Ancoven  
by S. Serlio.*

7. 2.

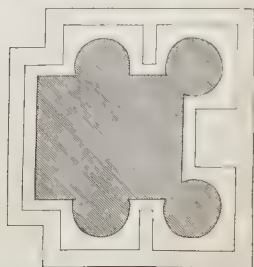
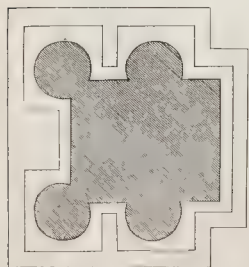








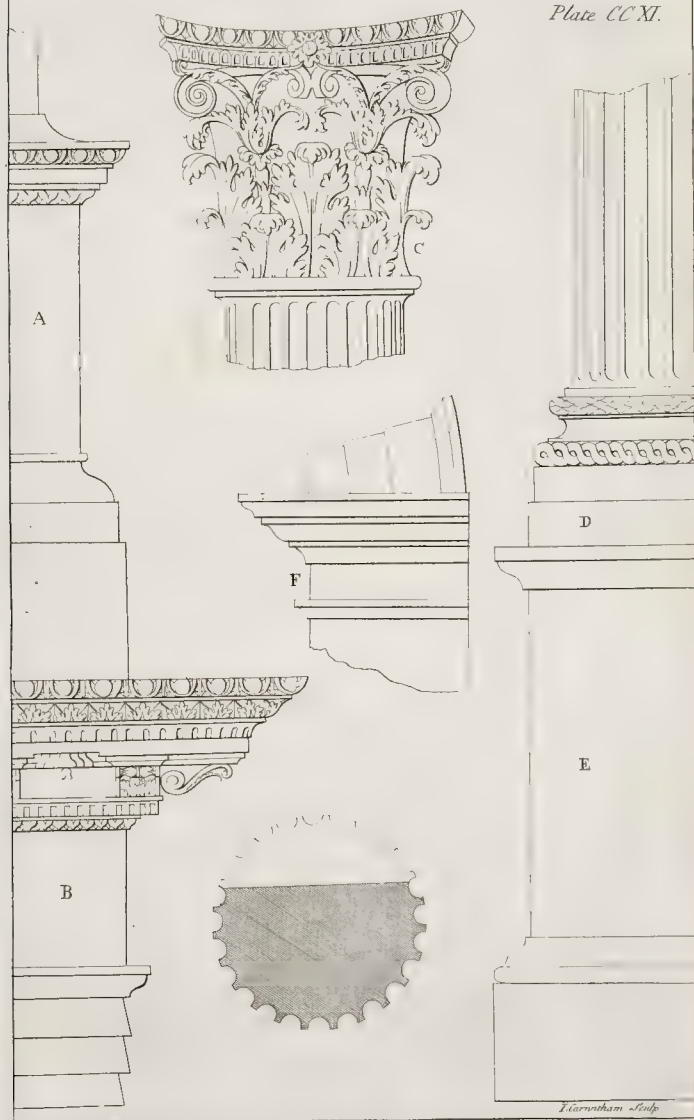






*The Principal Members of the Arch at Pola by S. Serlio.*

*Plate CCXI.*

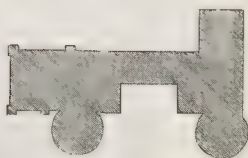
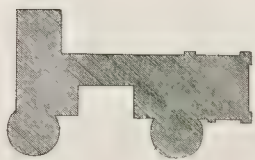






*The Triumphal Arch at Castel Vecchio in Verona*

*Plate CXXII*



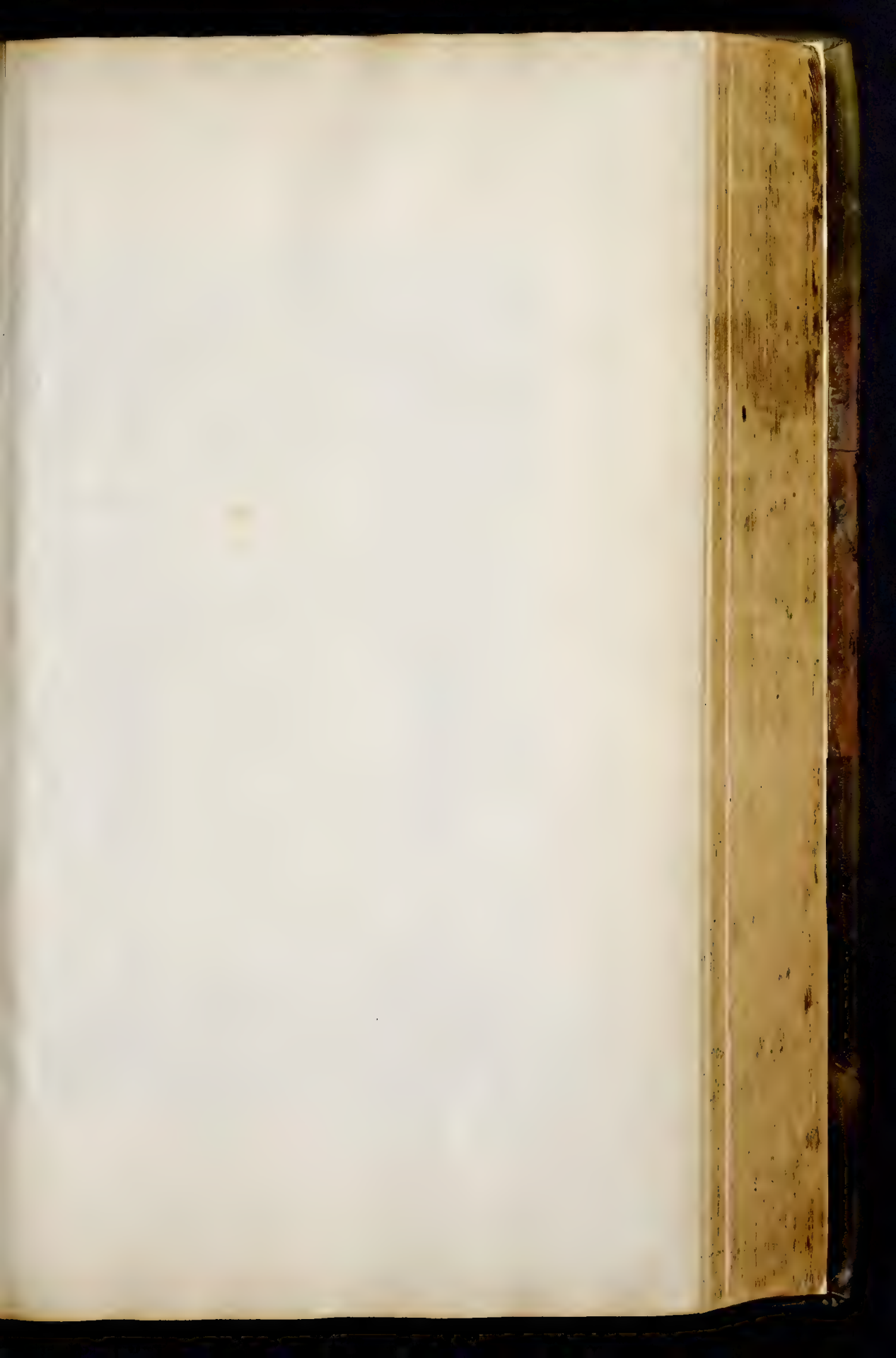
*Encaethon Sulp*

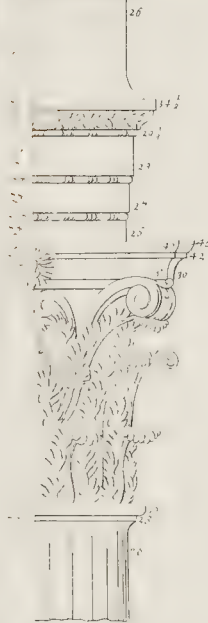
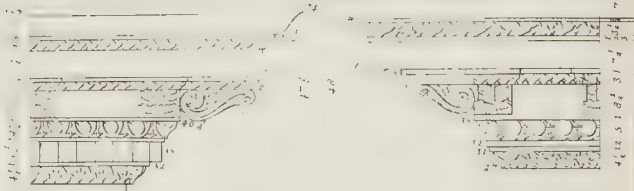




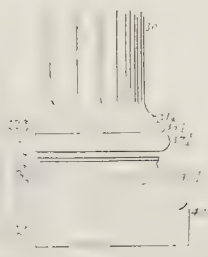




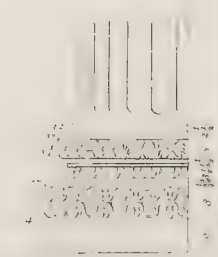




Palladio



Corinthian





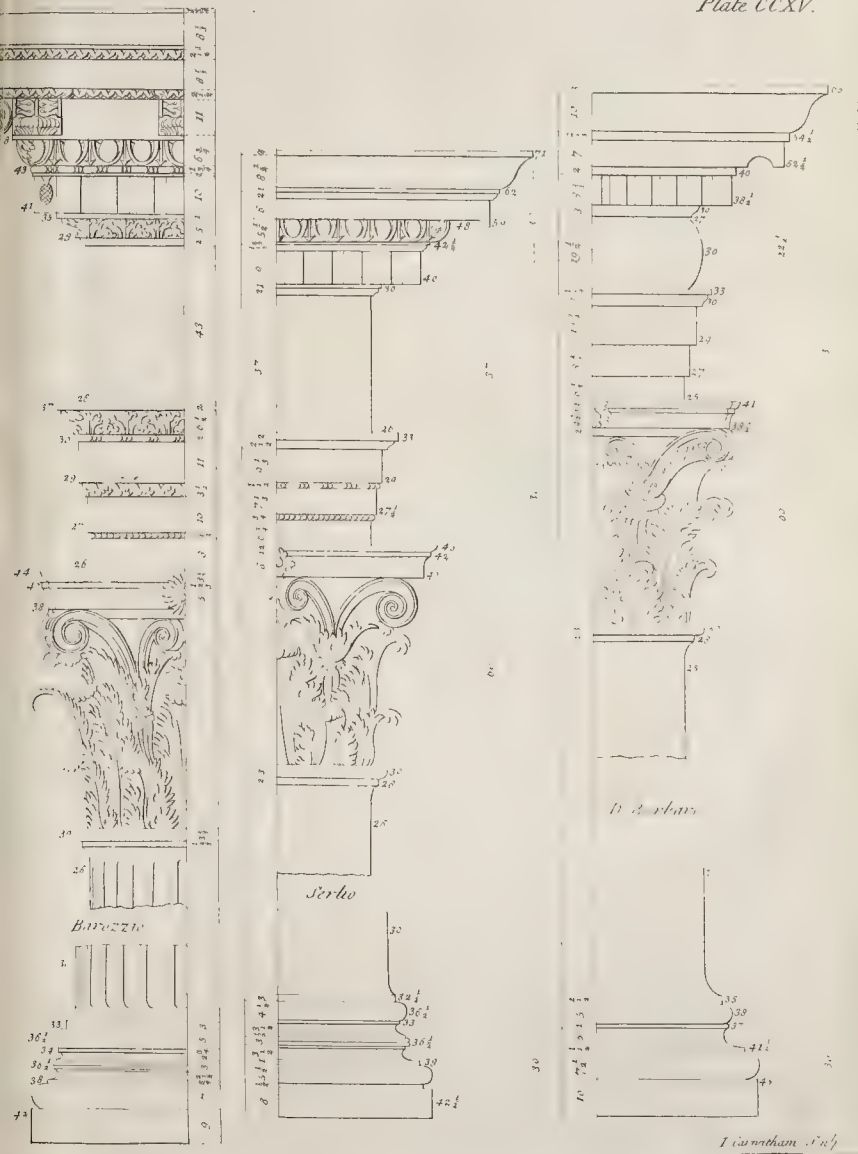
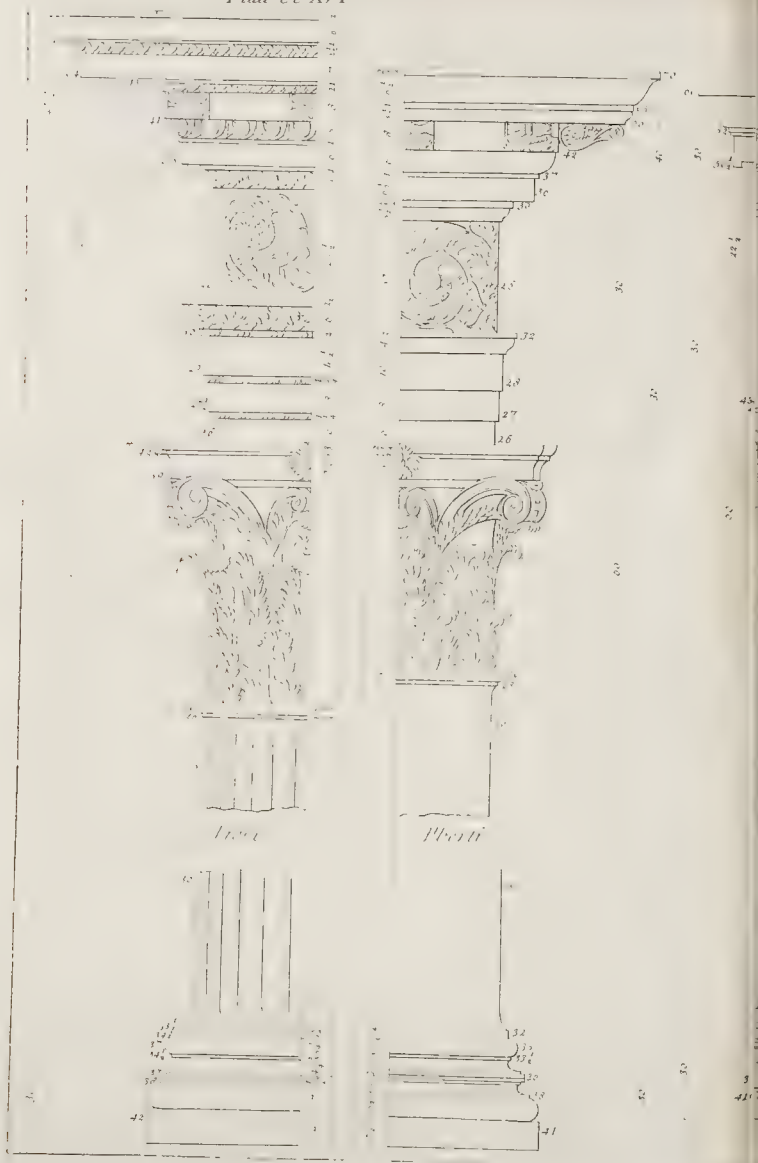
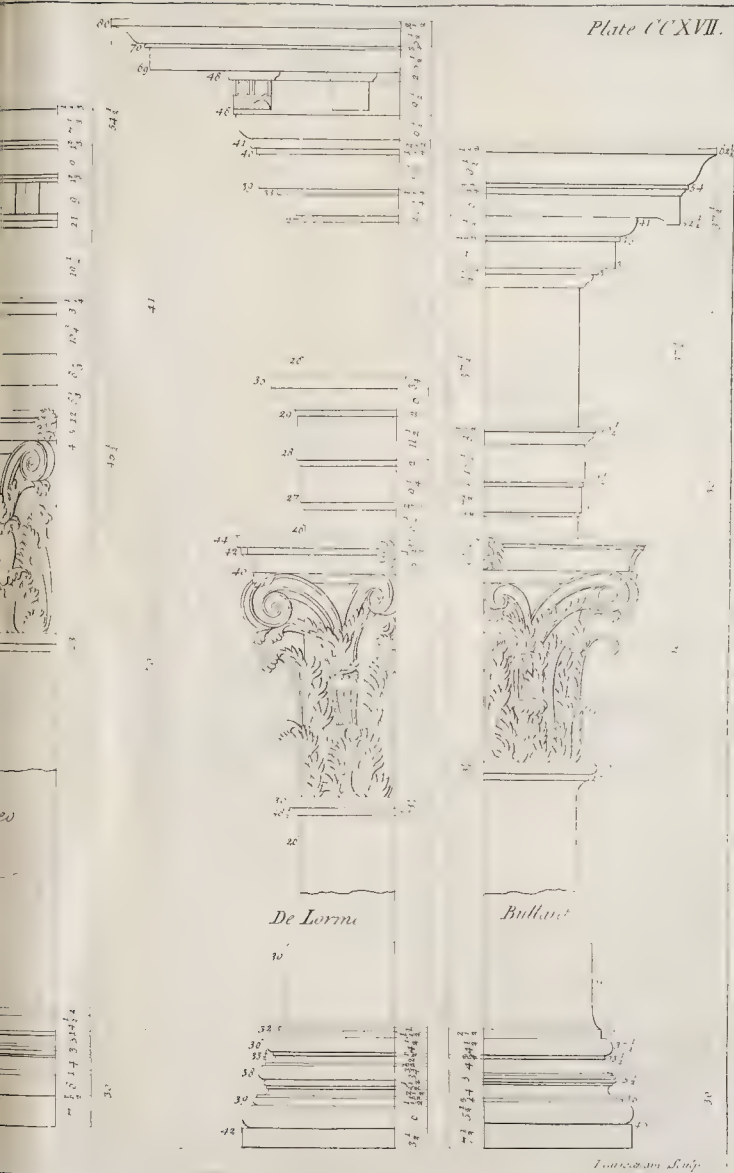






Plate CCXVI



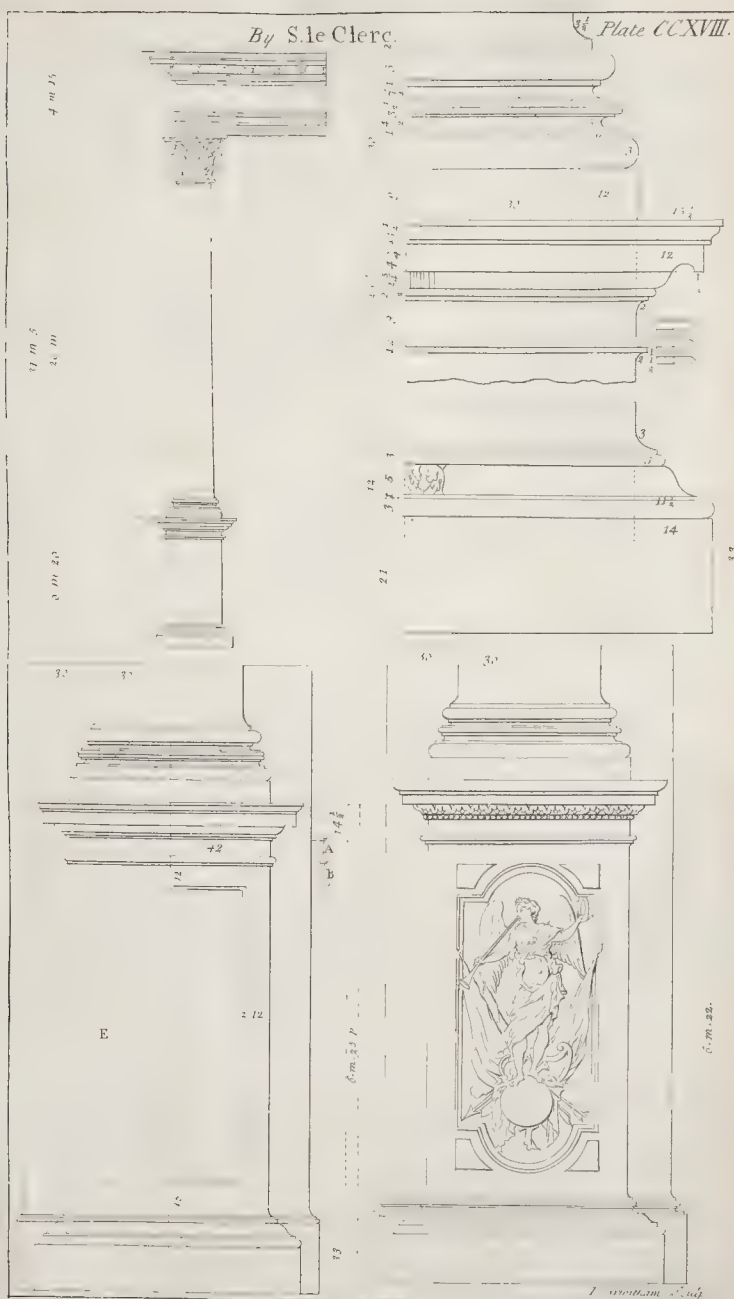






By S. le Clerc.

Plate CCXVIII.





By S. le Clerc.

Plate CCXIX



Leaves of Olive



Leaves of Parsley

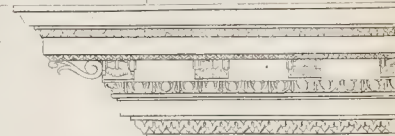
A Lips of the Vase  
B Volutes



Rose of the Capital



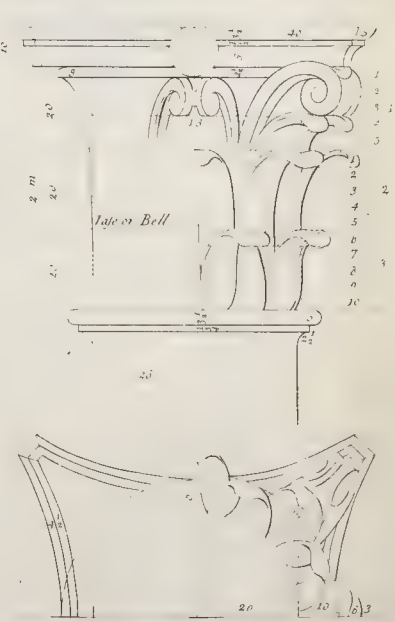
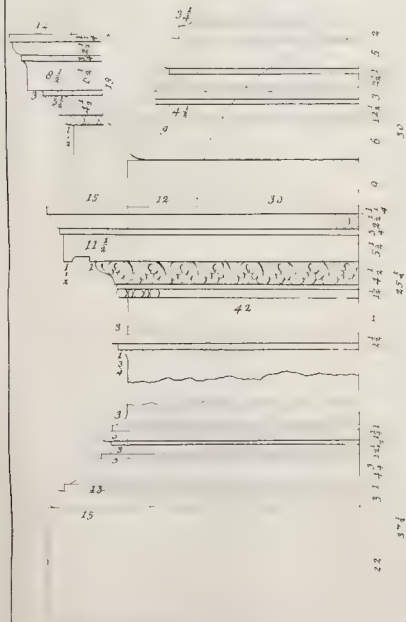
Great Entablature



4 m. 15.

2 m. 10

2 m.



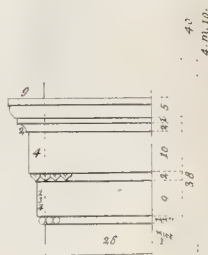
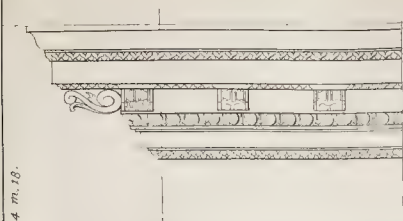
J. Carwitham Sculp.



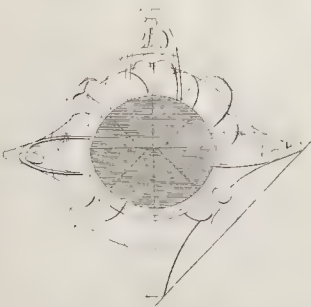


By the Clerk.

*Plate CCXX.*



The capital view'd on  $\frac{1}{2}$  Side of  $\frac{1}{2}$  Angle

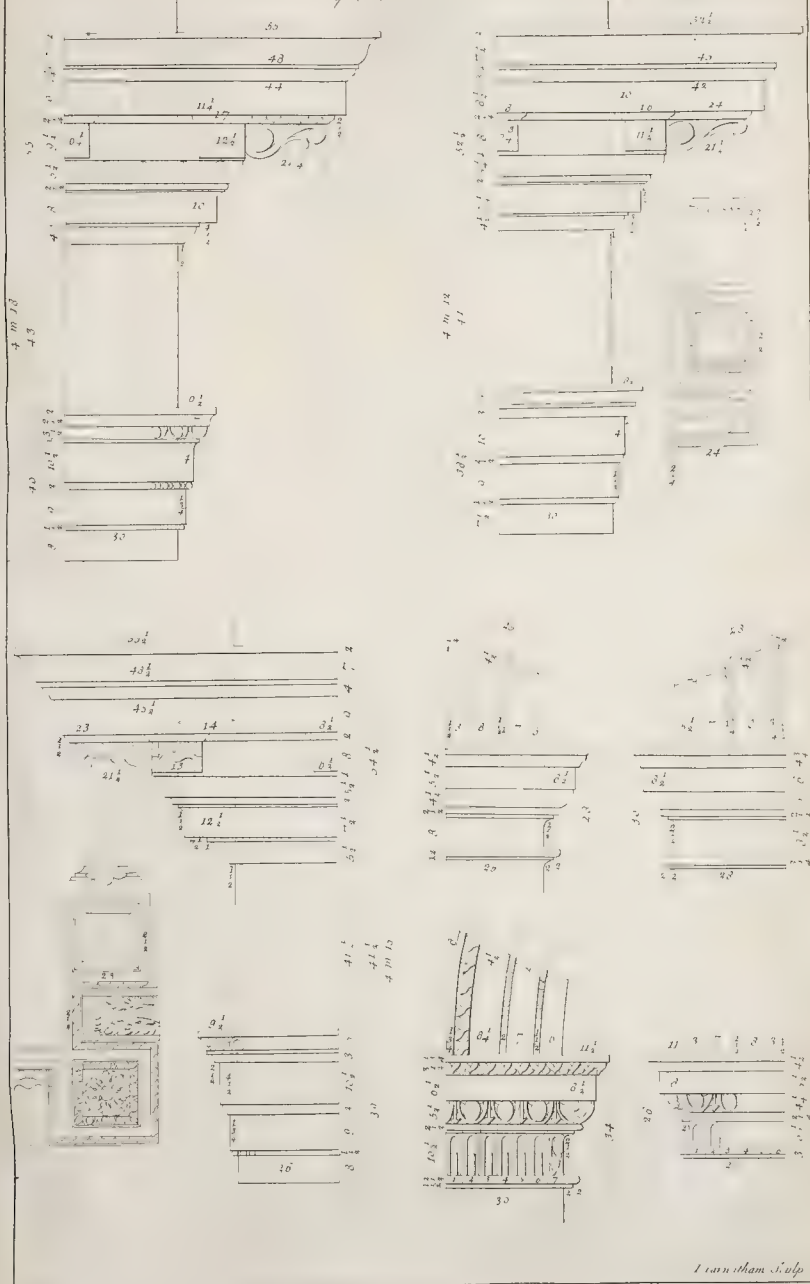


*I. cornutham* Sculp



By S. le Clerc.

Plate CXXI



Parish of St. Paul

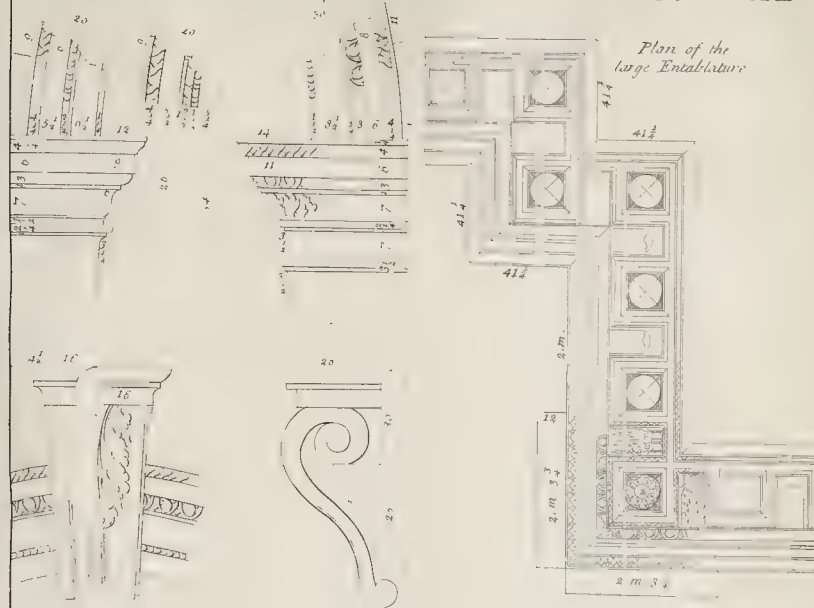




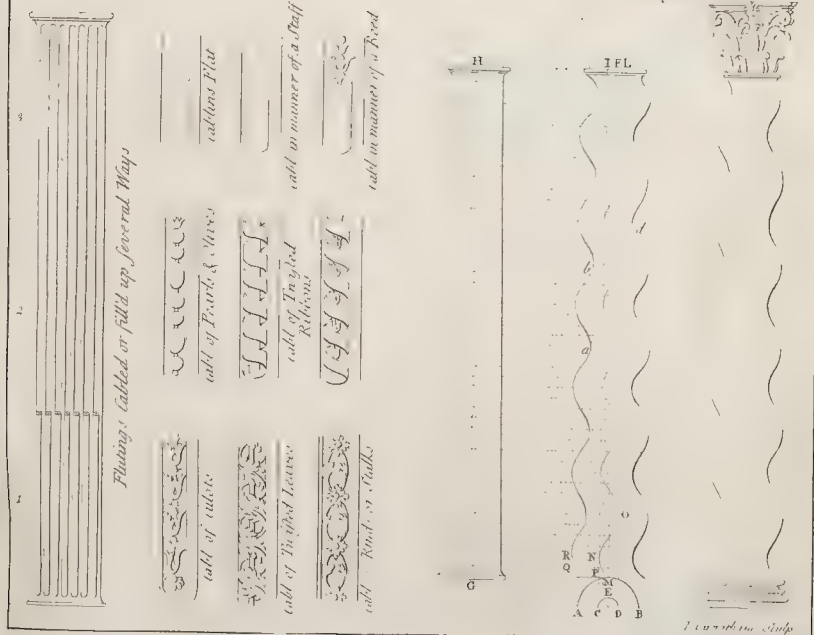
By S le Clerc.

Plate CCXXII.

Plan of the  
large Enablature



Waved or Twisted column

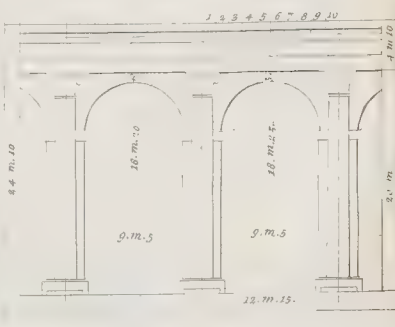
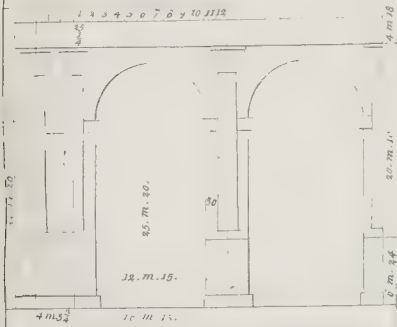
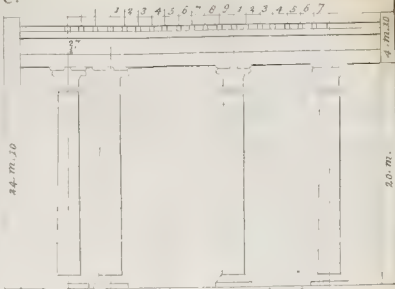
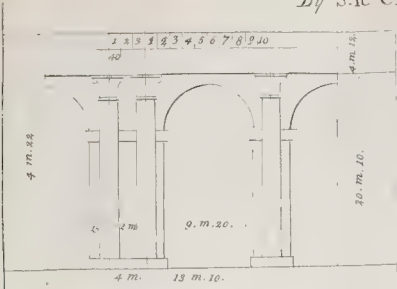




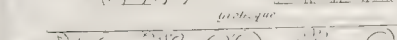


By S. le Clerc.

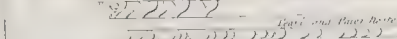
Plat. CCXXIII.



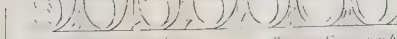
curved with round knots



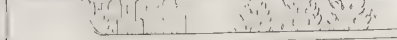
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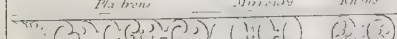
chappeler, f. Rains & Sh. 100



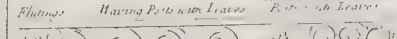
Flutes with dark, or the last



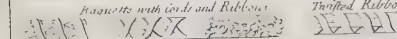
Flutes with dark, or the last



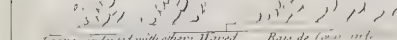
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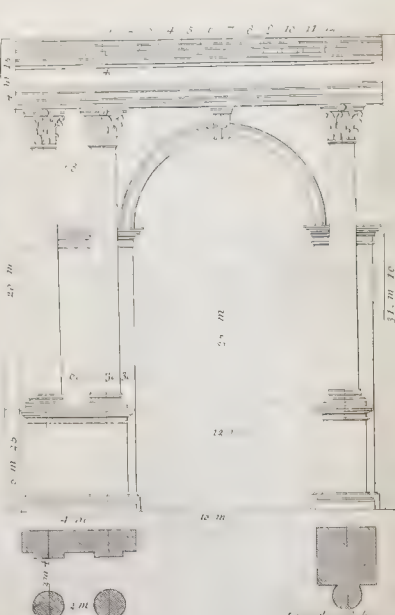
Flutes with dark, or the last



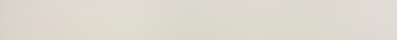
Flutes with dark, or the last



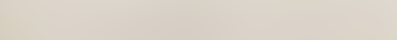
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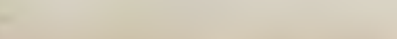
Flutes with dark, or the last



Flutes with dark, or the last



Flutes with dark, or the last



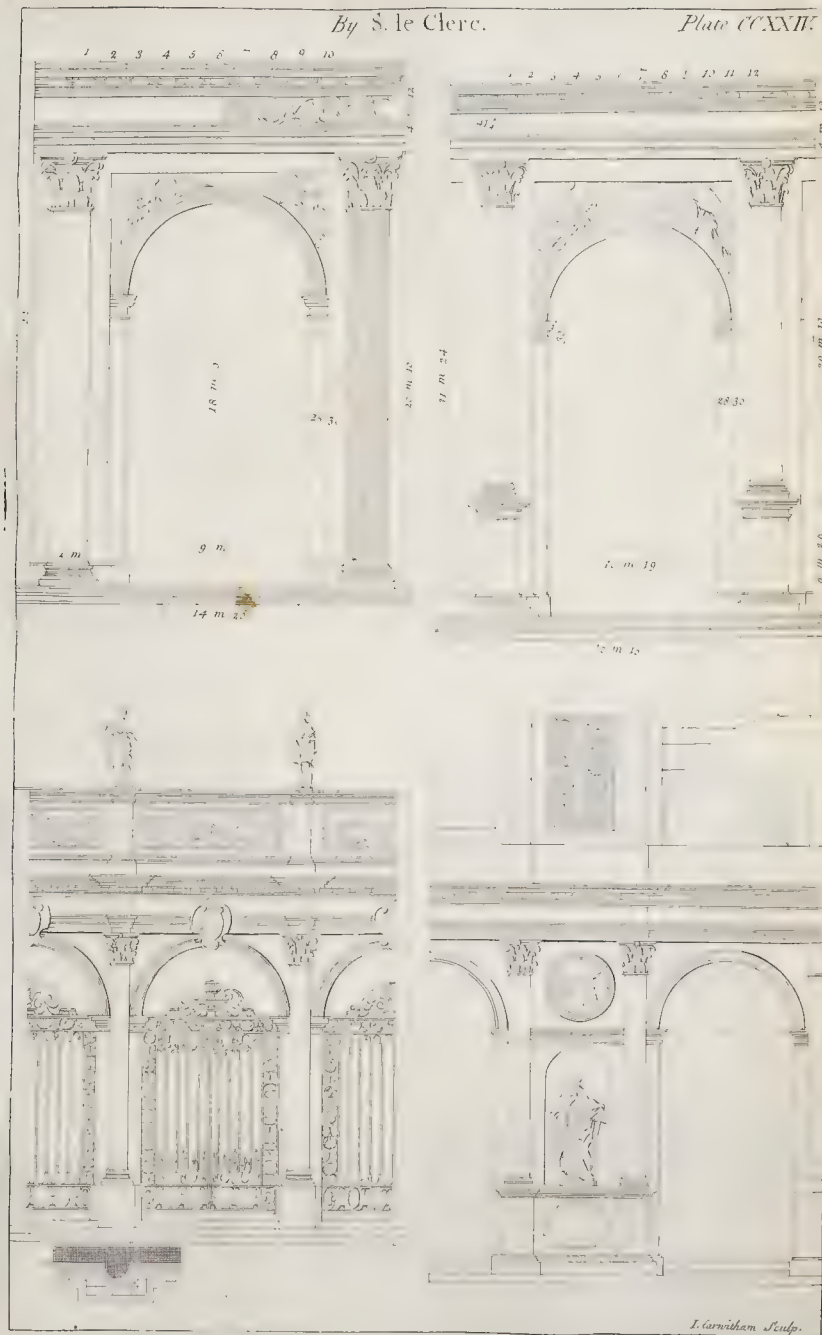
Flutes with dark, or the last





By S. le Clerc.

Plate CCXXII.



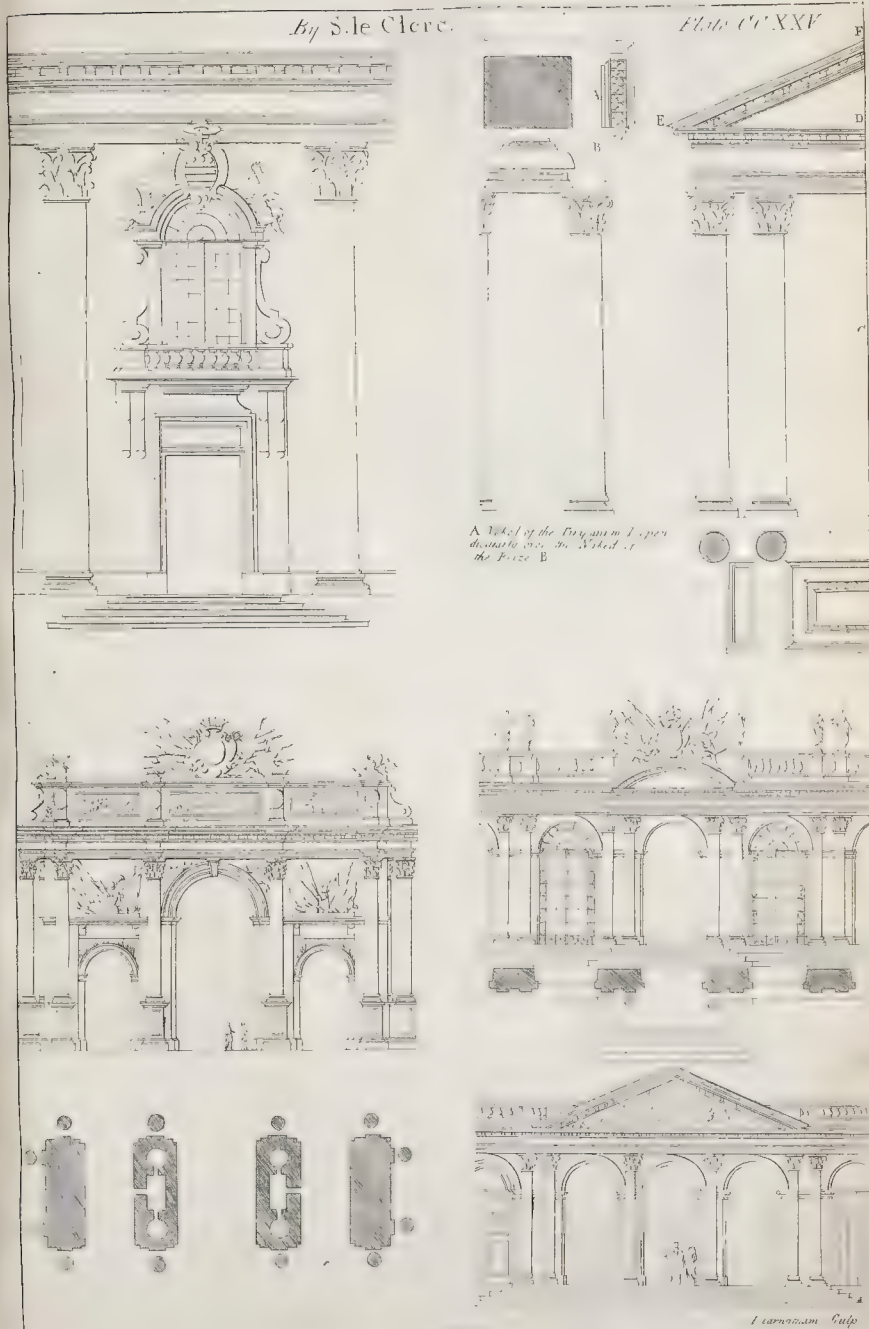




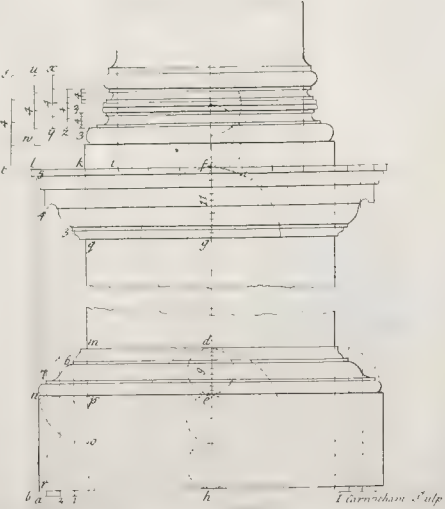
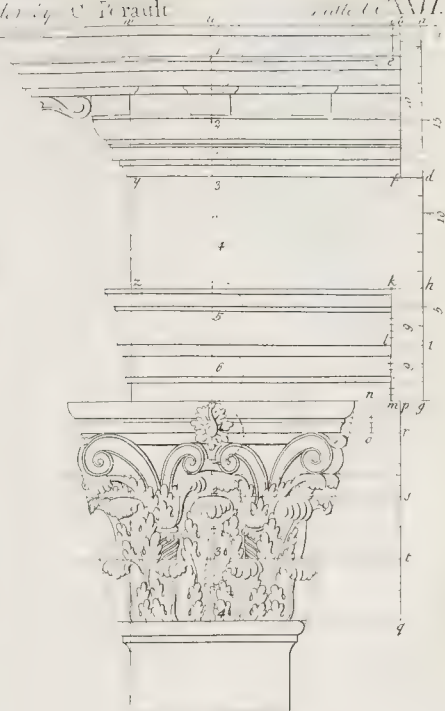
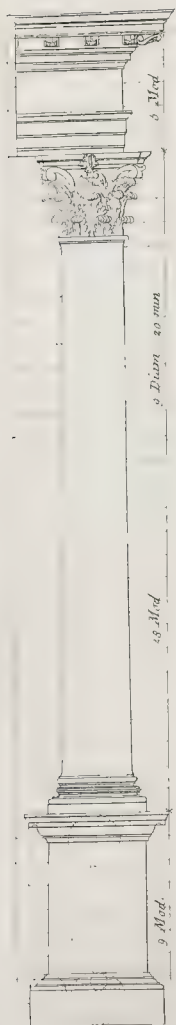


By S. le Clerc.

Plate CXXXV





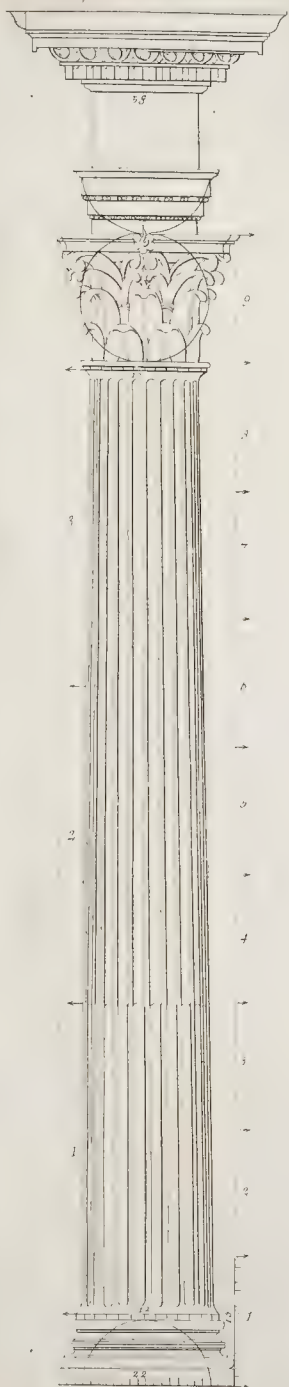






By Julian Maclerc.

PLATE CXXVIII.



J. Maclerc del.





By Julian Maclerc.

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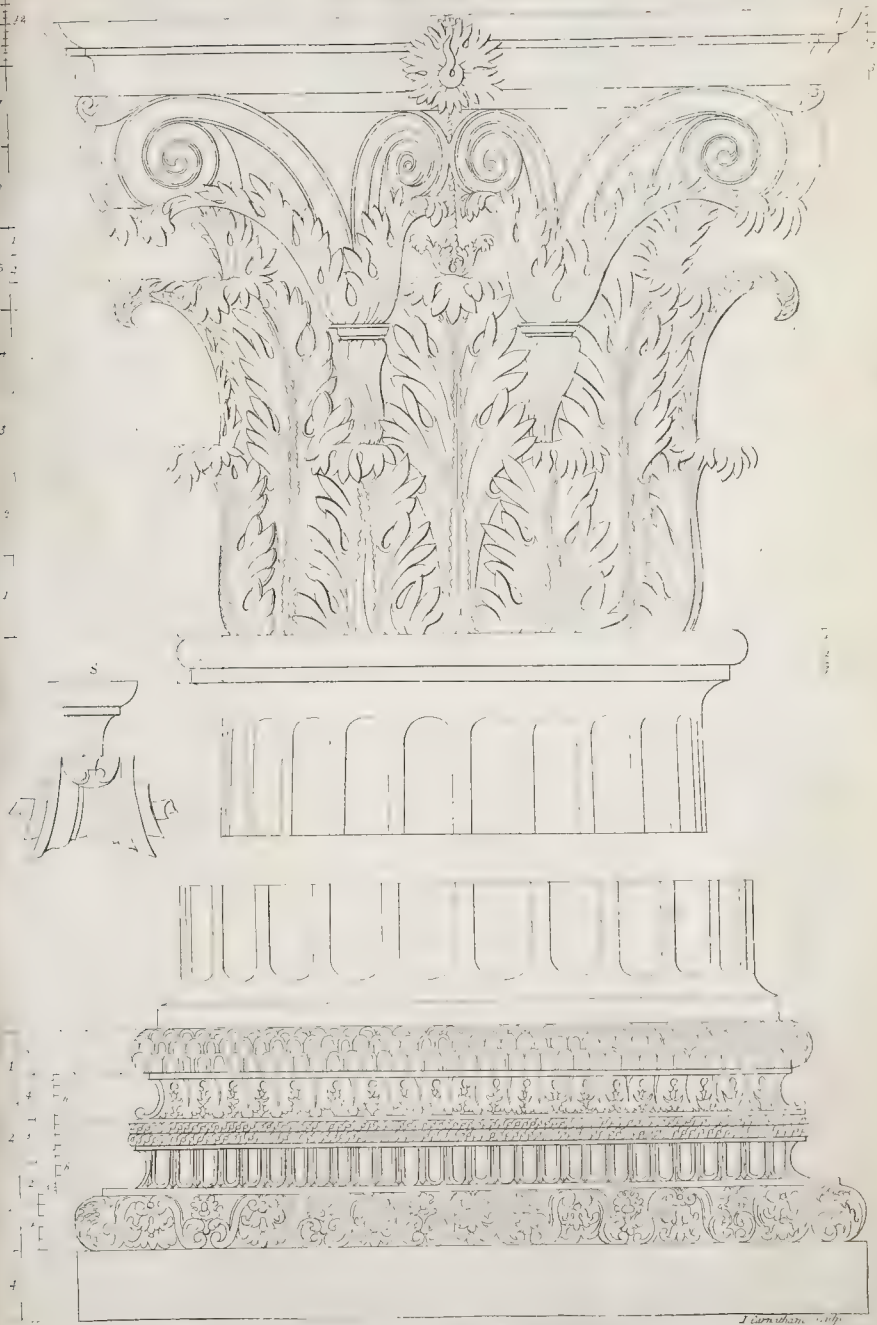
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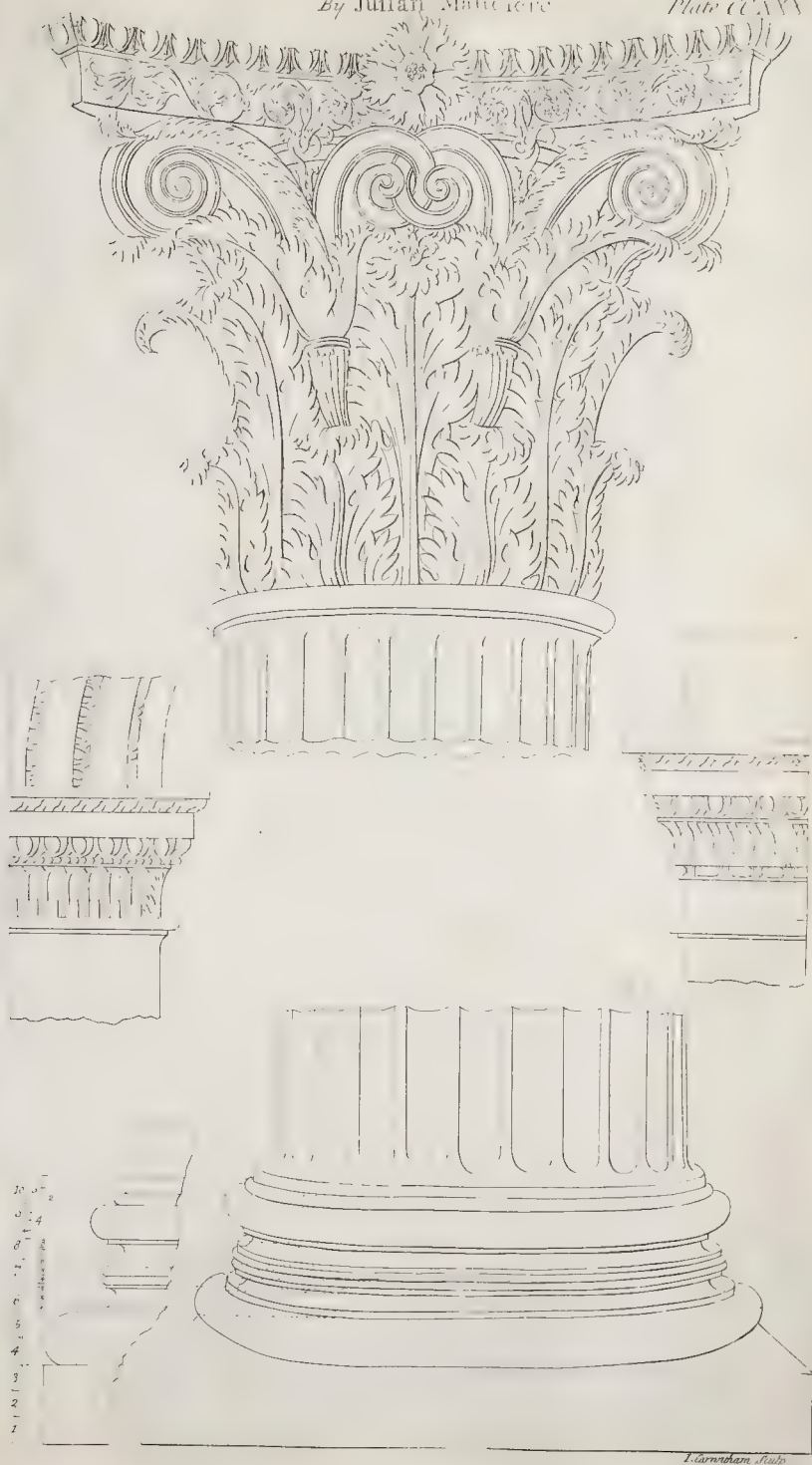






By Julian Maugere

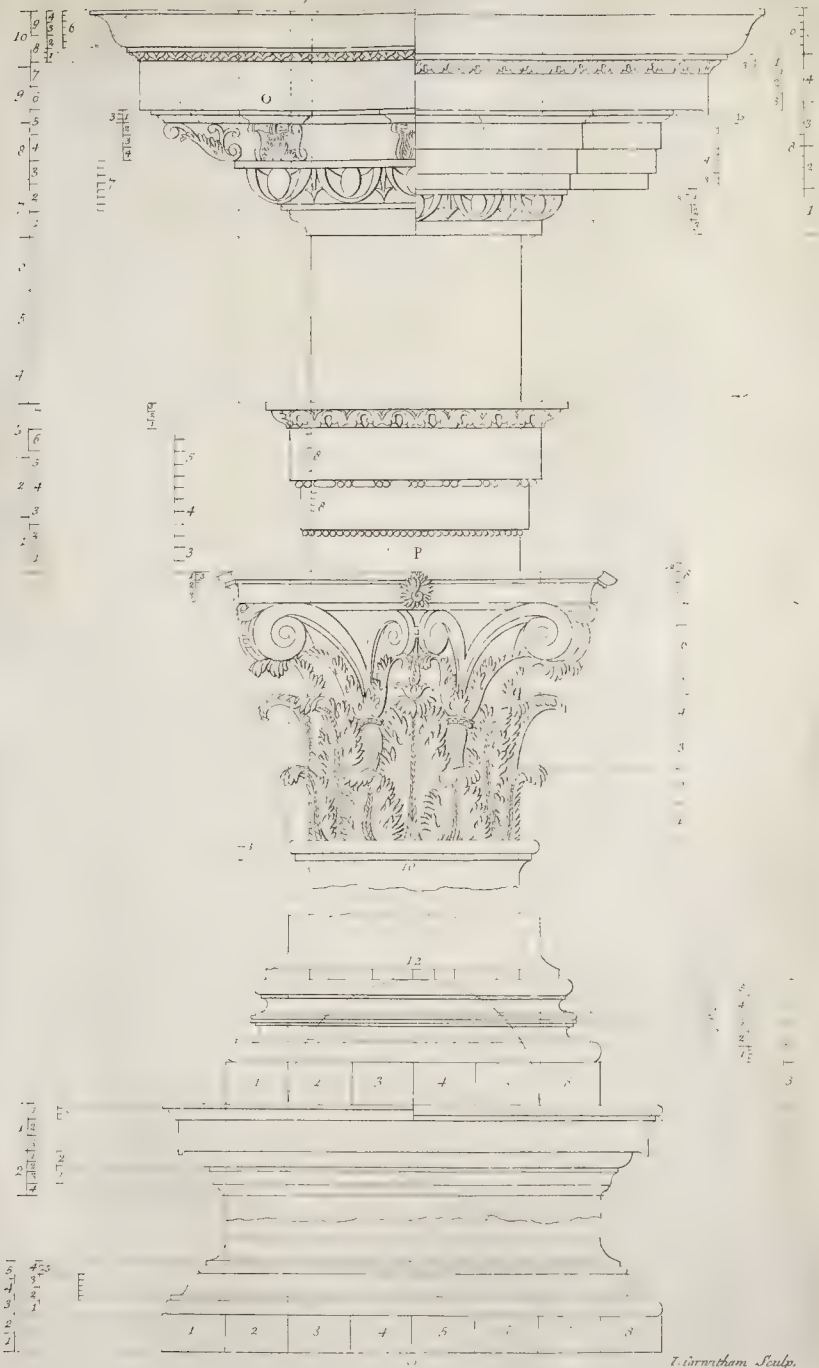
Plate CCXXX





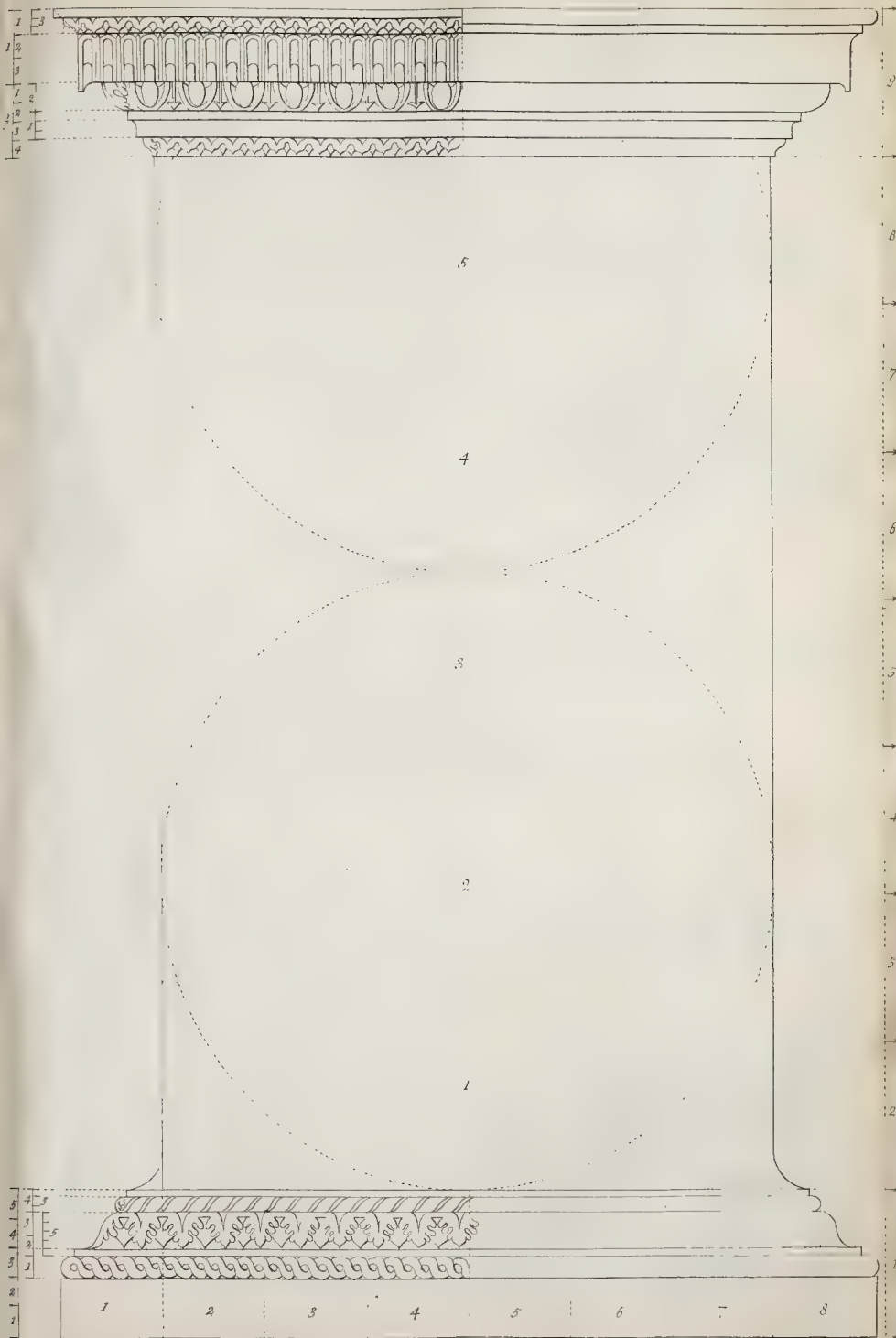
By Julian Maulelec.

Plat. CXXXI.



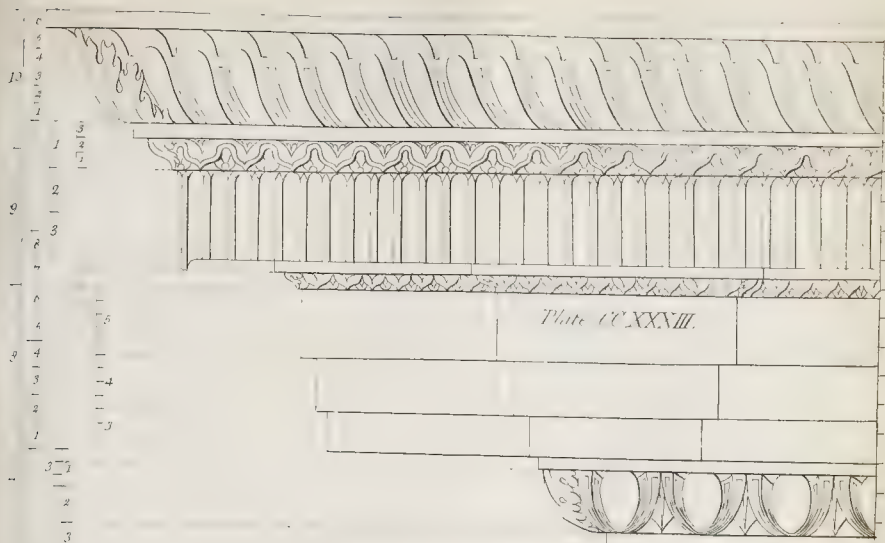










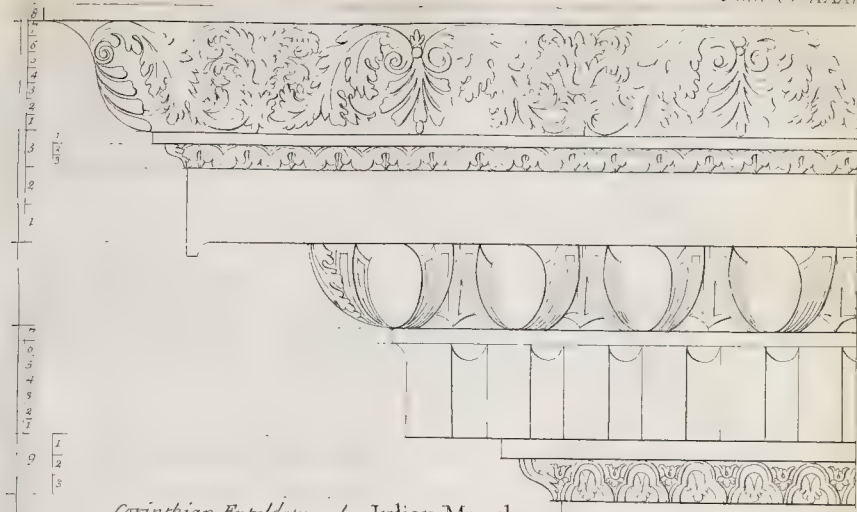


*Corinthian Entablature by Julian Maclerc.  
first Example*

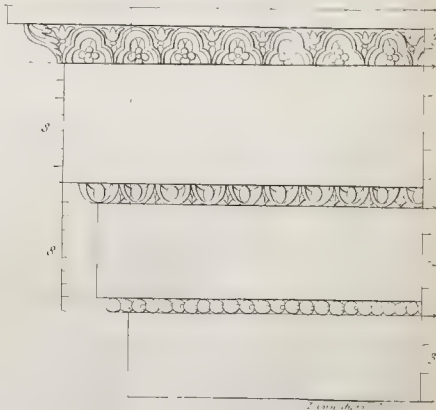
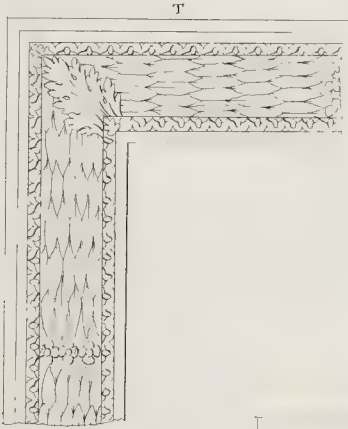


*Corinthian Capital*



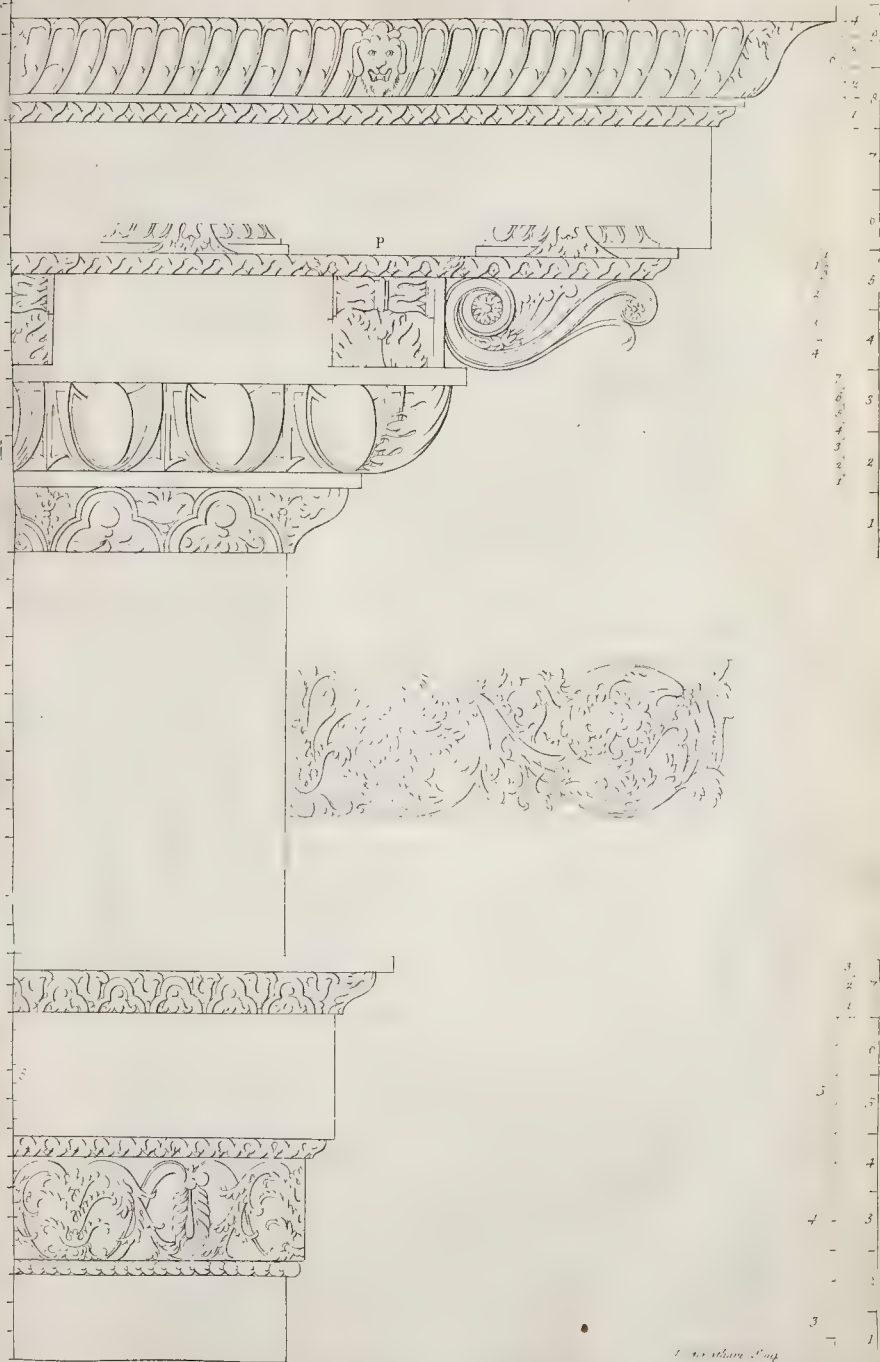


Corinthian Entablature by Julian Maclerc.  
Second Example

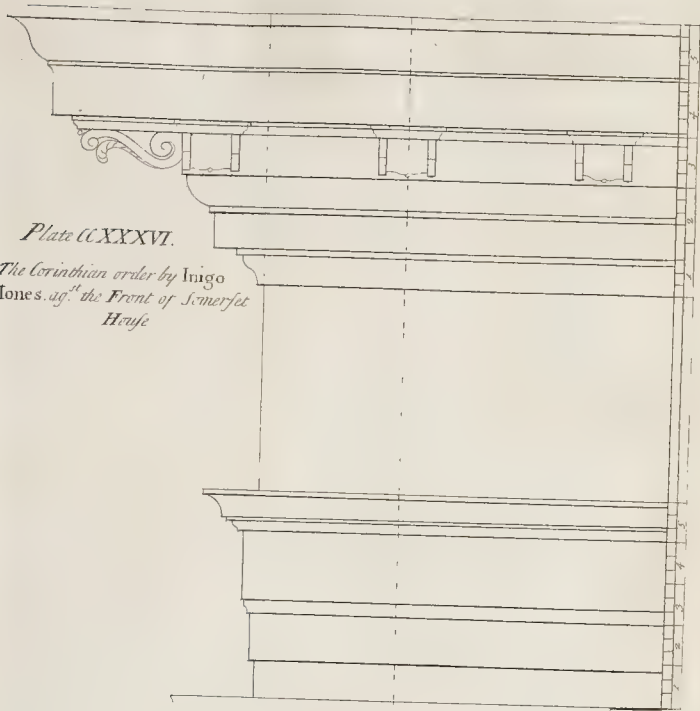






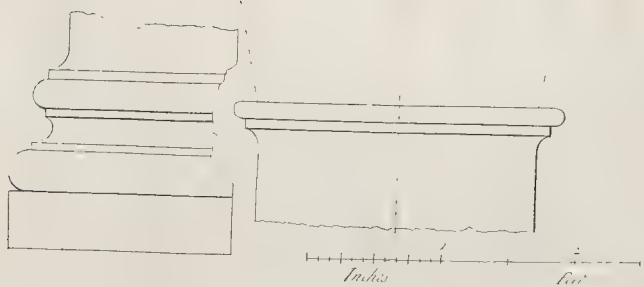




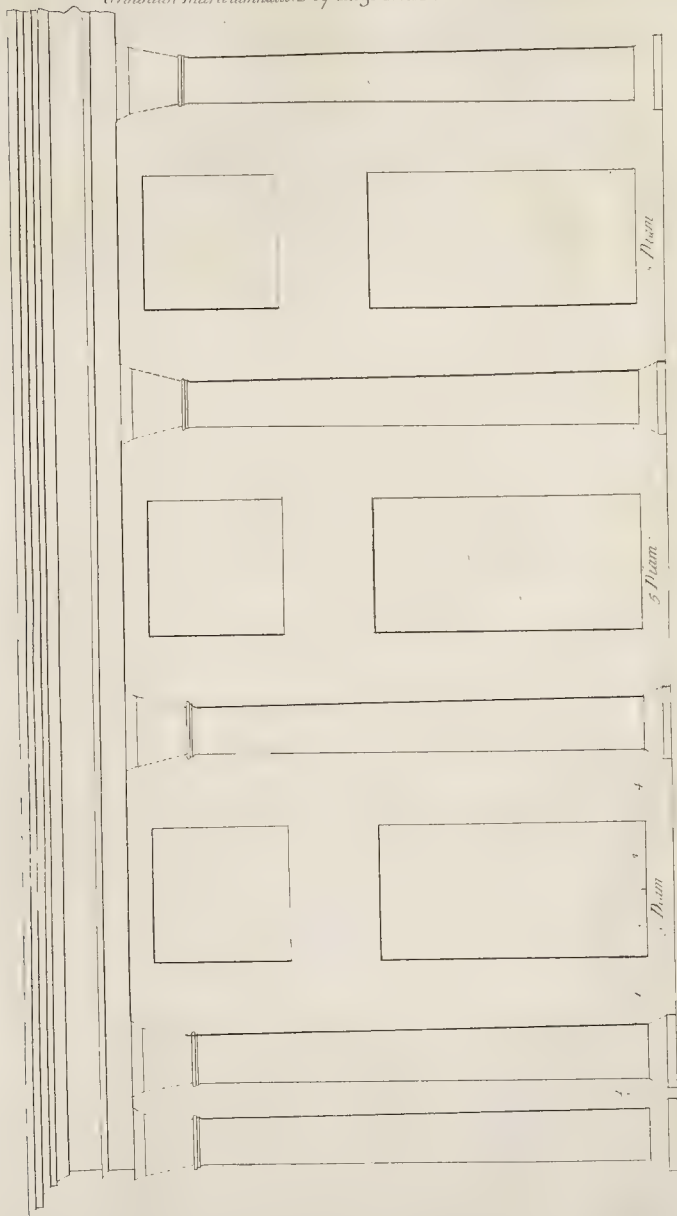


*Plate CXXXVI.*  
*The Corinthian order by Inigo*  
*Jones, as it the Front of Somerset*  
*House*

*This Capital is the same as that of Palladio*  
*Plate 101*

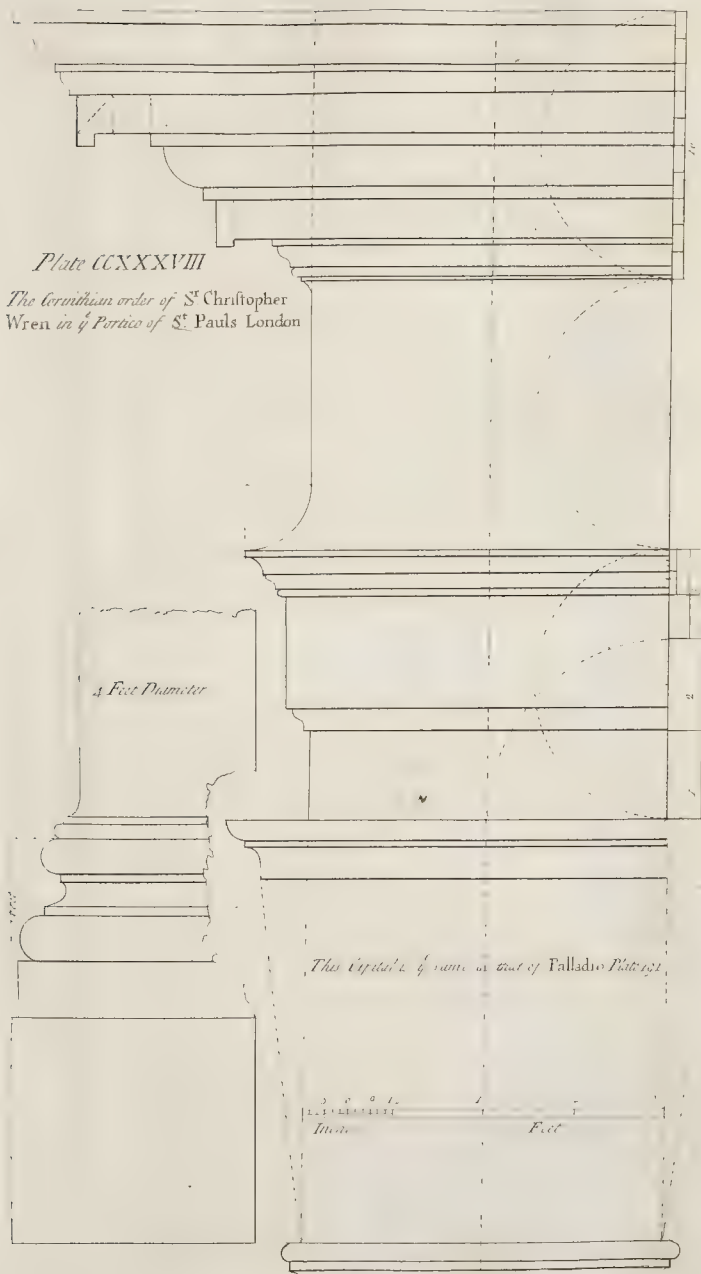






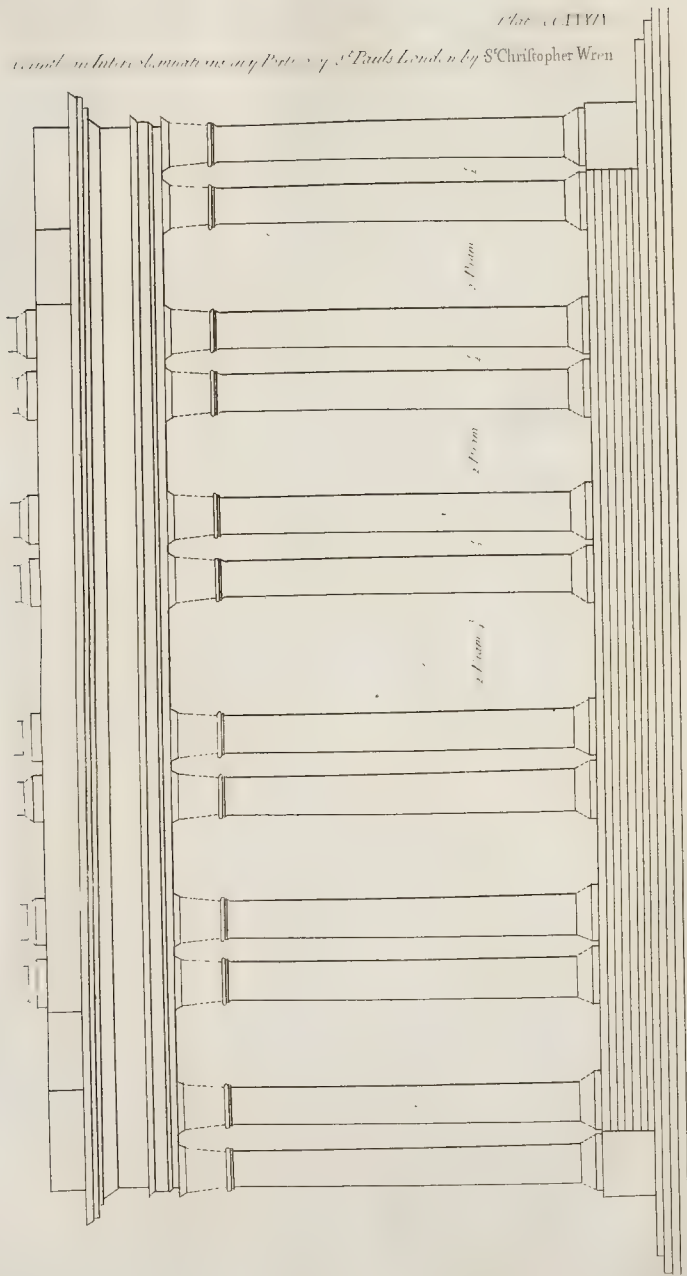






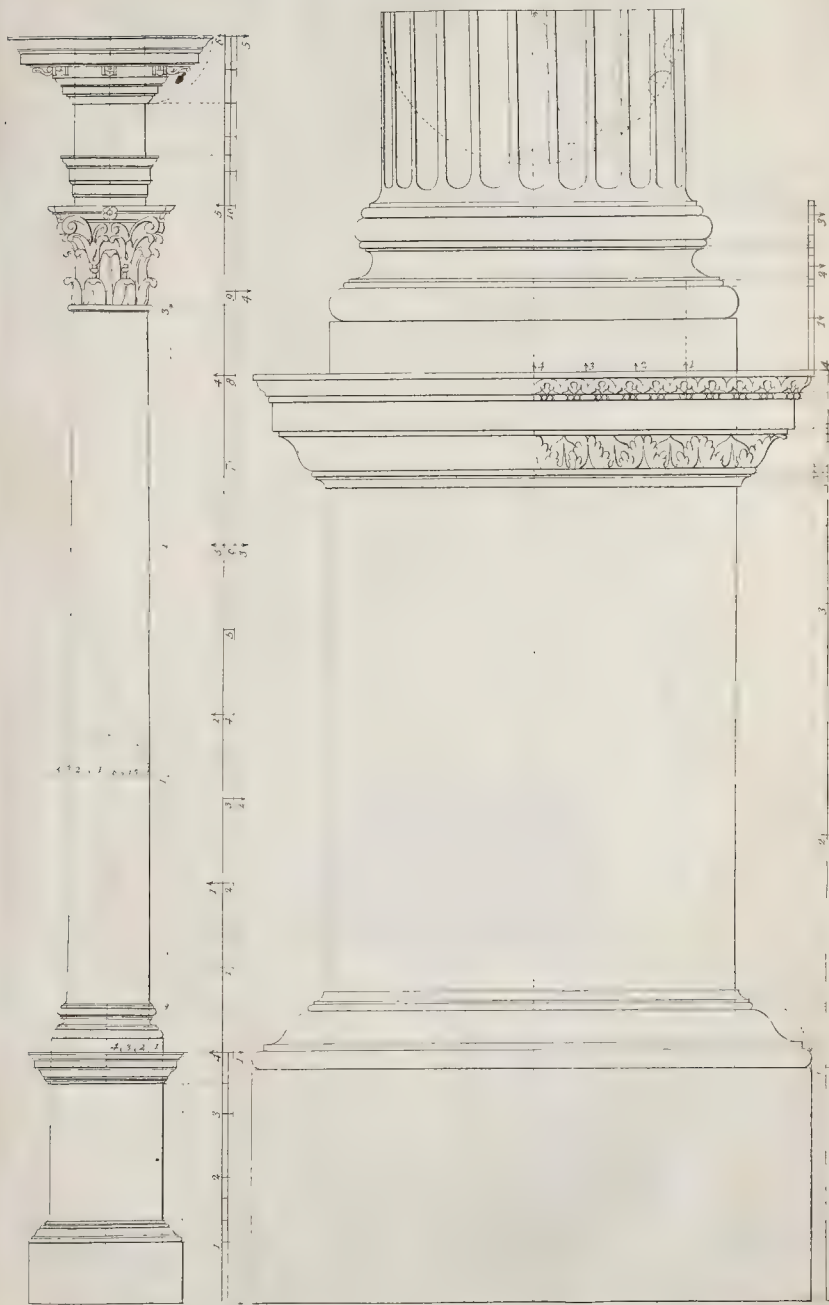


Section of the interior of the Church of St Pauls London by S<sup>r</sup> Christopher Wren









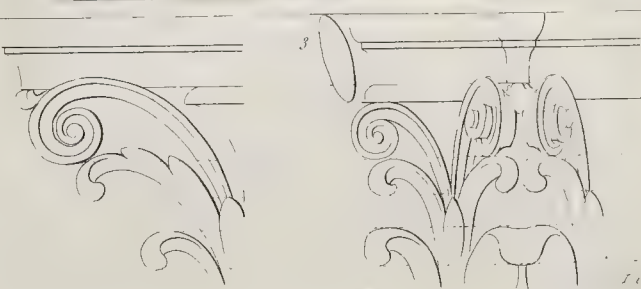
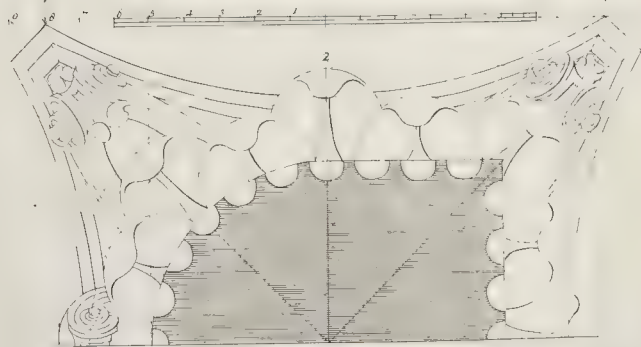
*T. Carver del.*



By M<sup>r</sup> Gibbs.

Plate CCXLI.

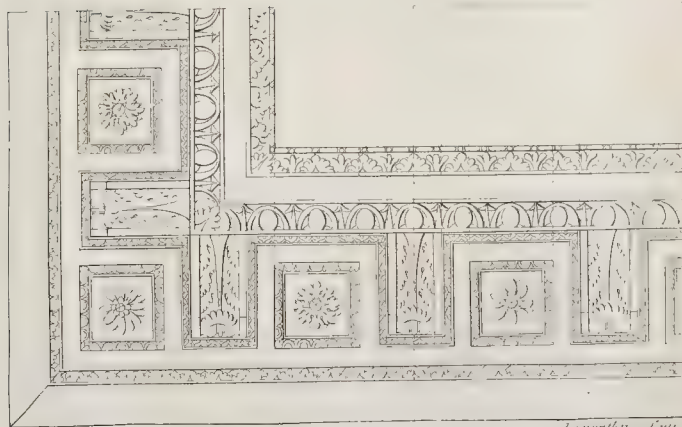
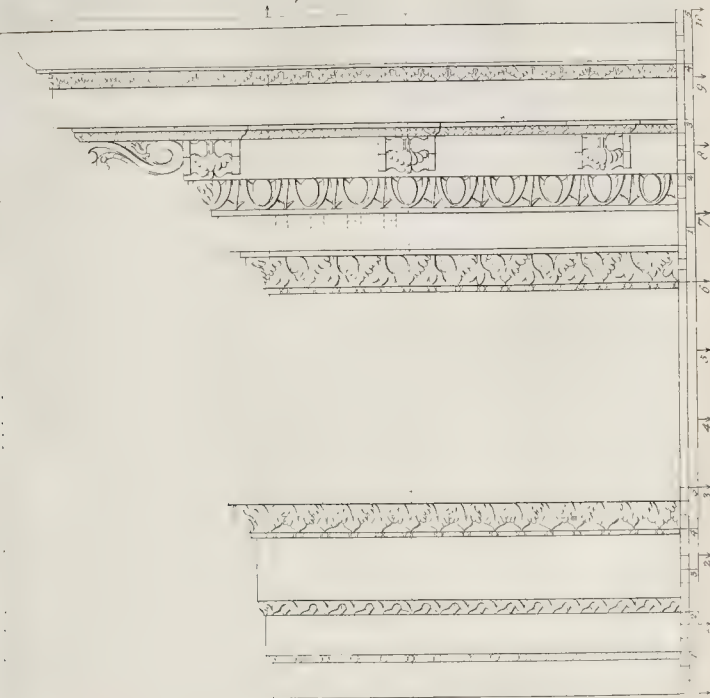
1. Adam



J. C. M. W. H. S. S. S.





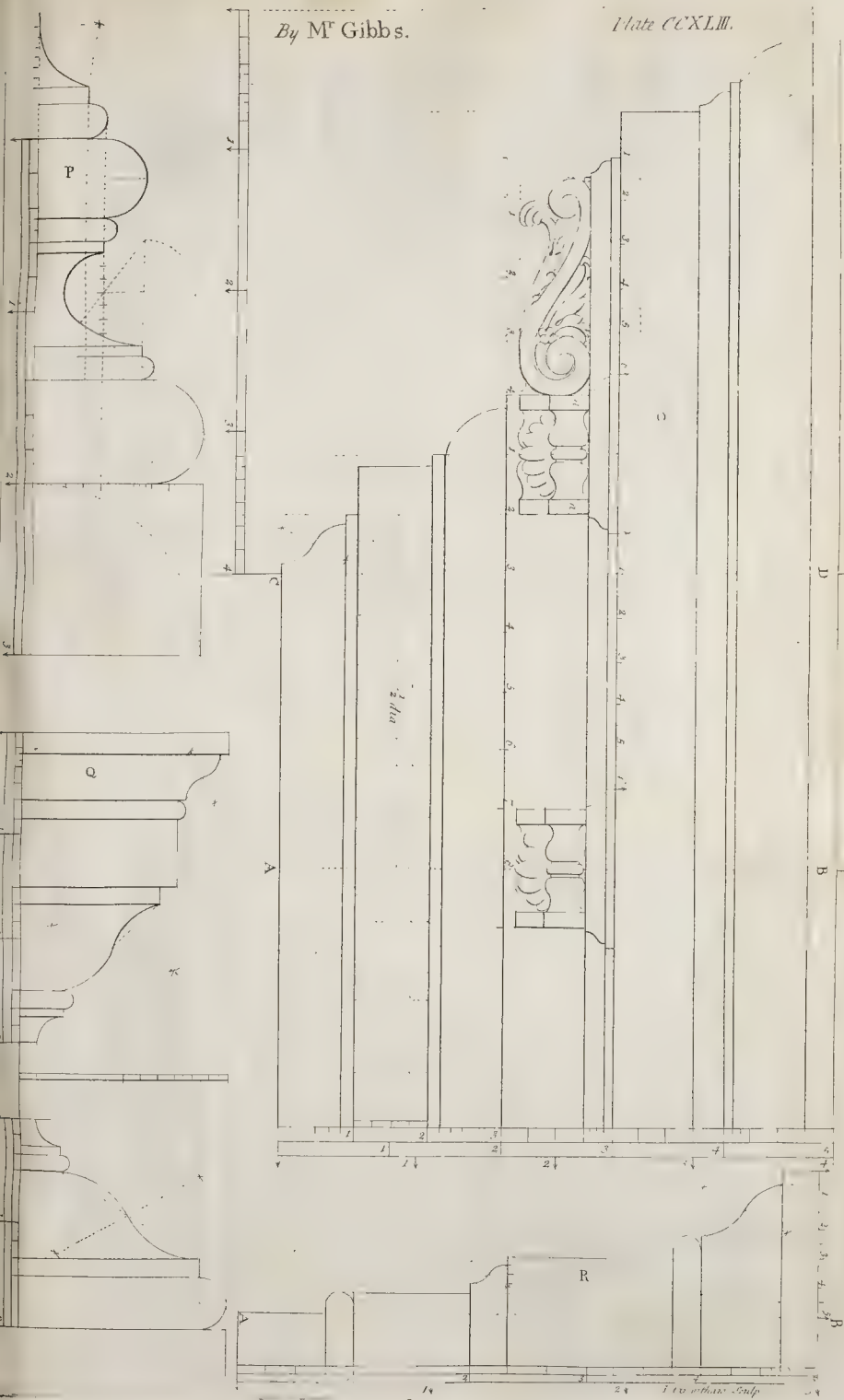






By M<sup>r</sup> Gibbs.

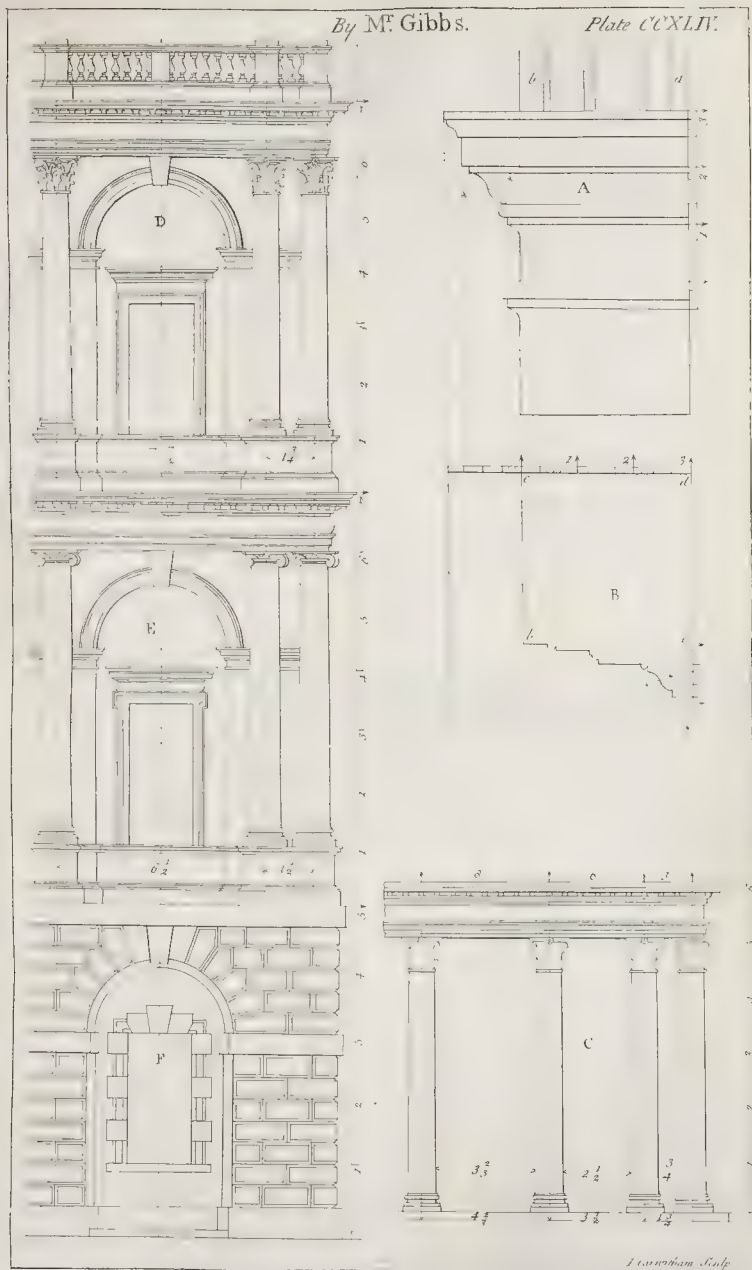
Plate CCXLIII.





By M<sup>r</sup>. Gibbs.

Plate CCXLIV.







By Mr Gibbs.

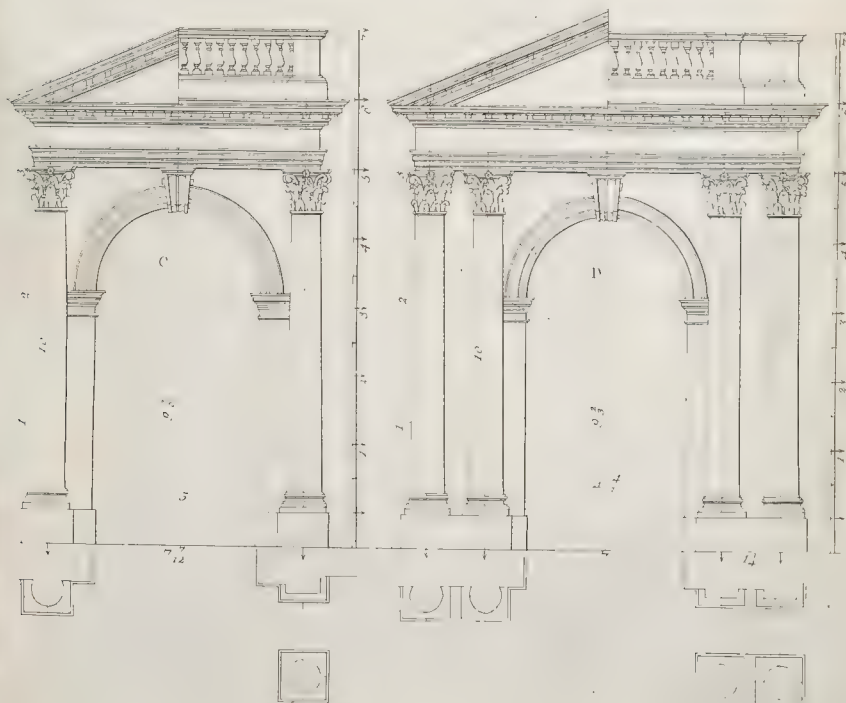
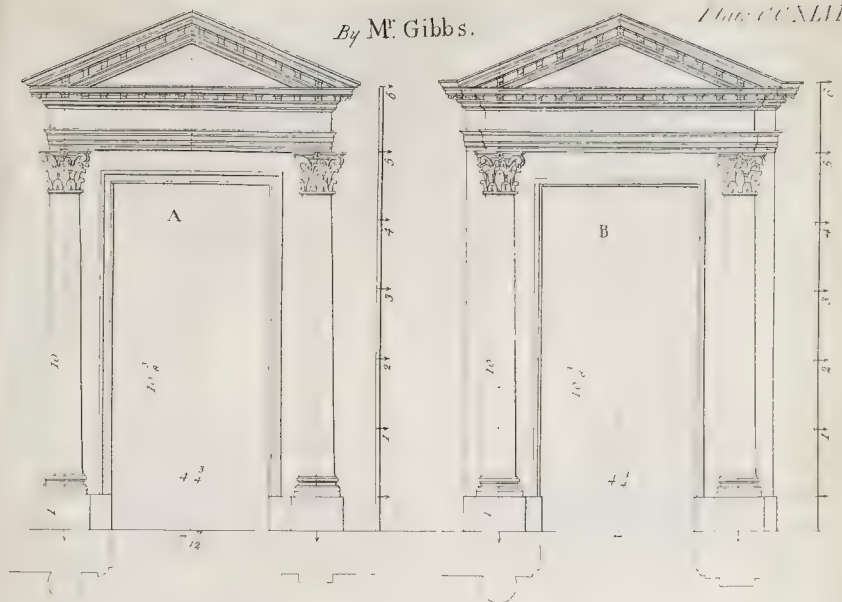
Plate CCXII





By M<sup>r</sup>. Gibbs.

Plate CXLII.



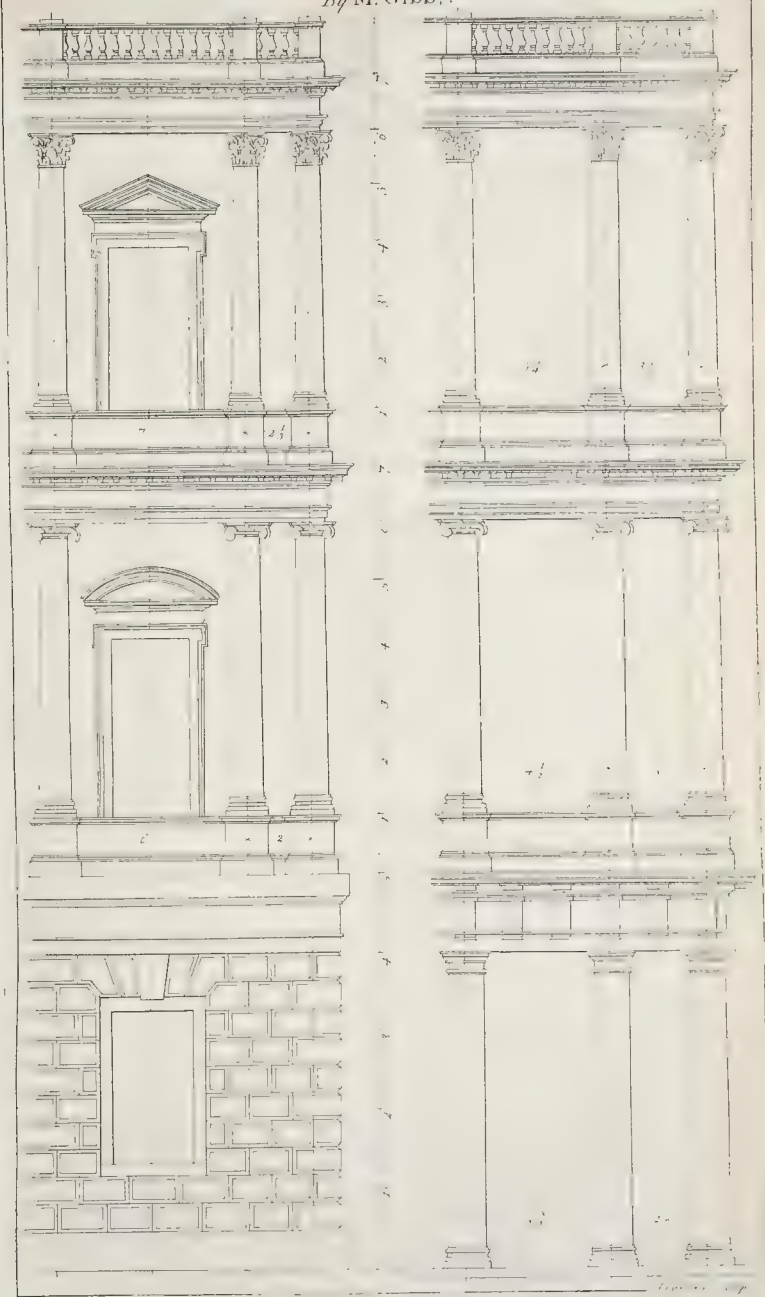
Termination of the





By M. Gibbs.

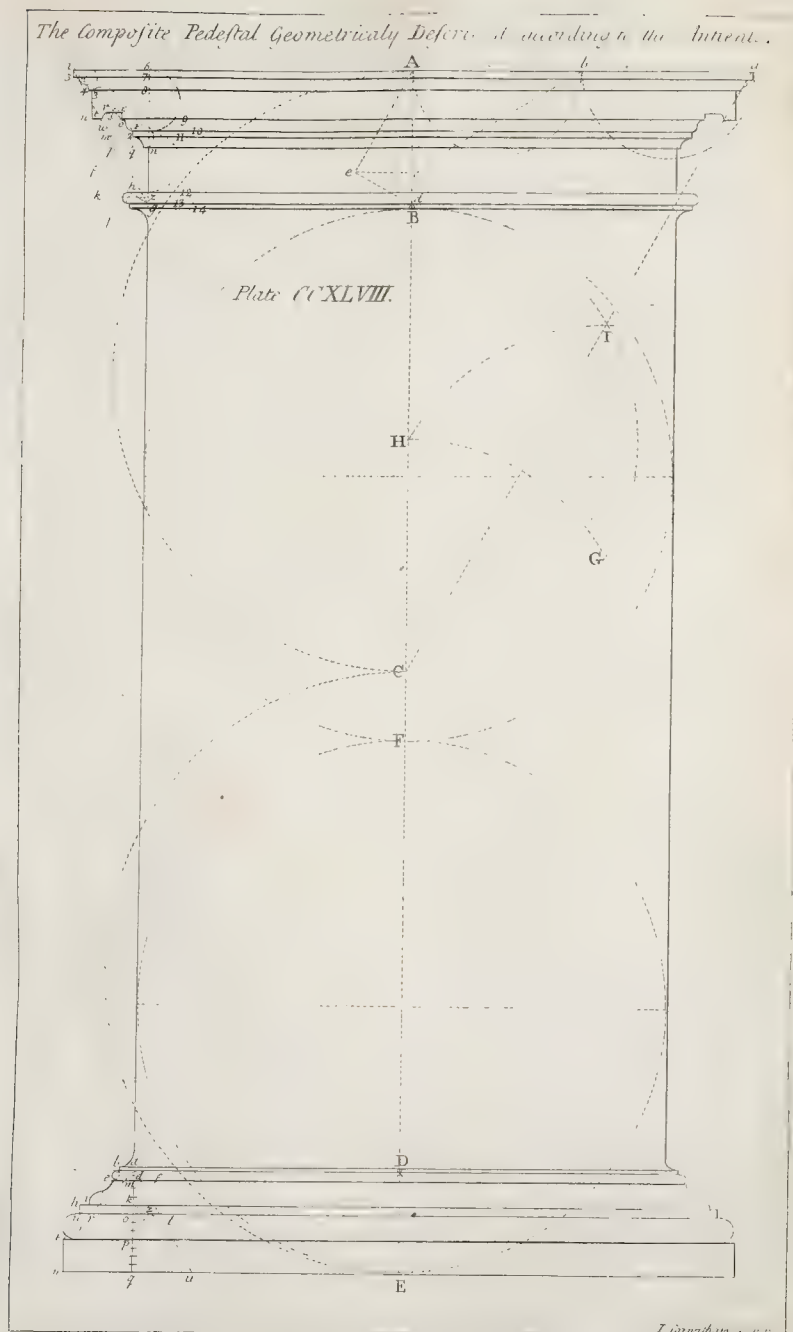
PLATE XLII







*The Composite Pedestal Geometrically Descried according to the Intent.*

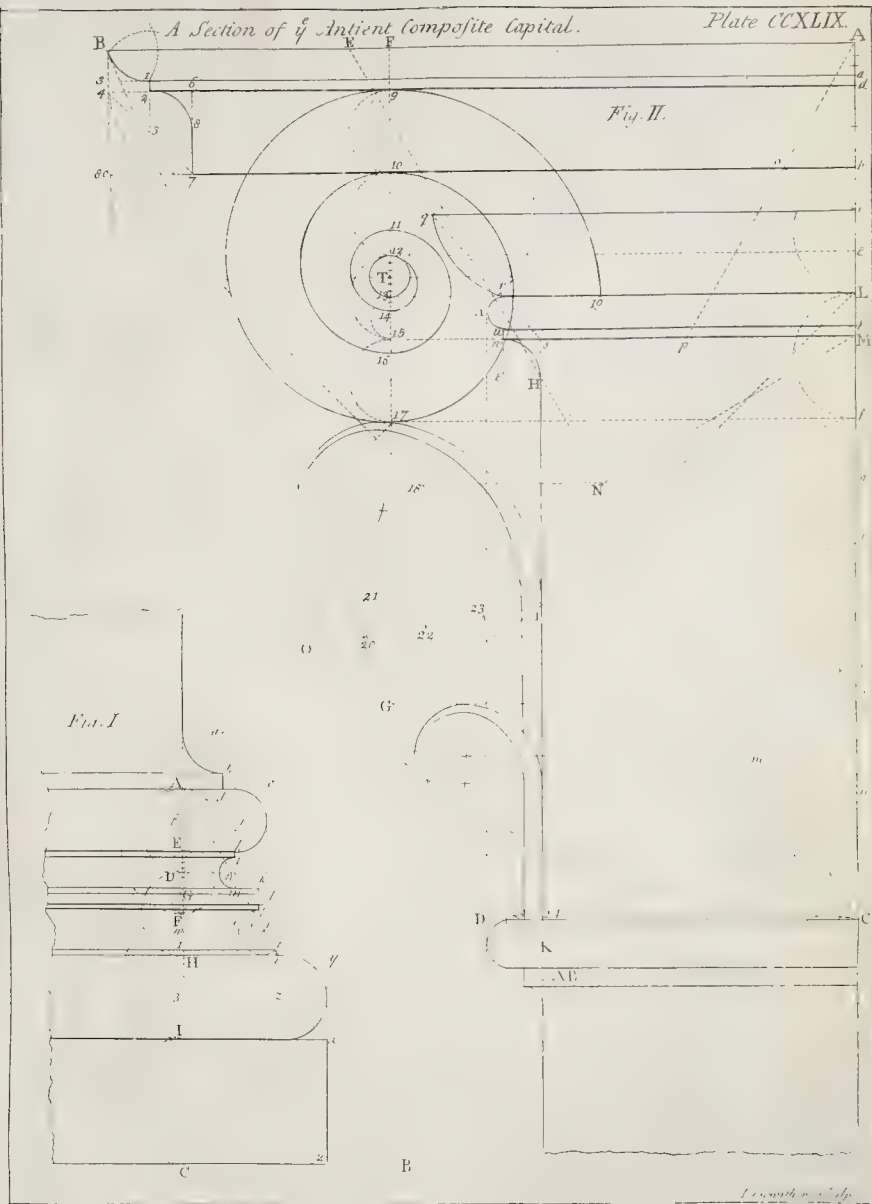




*A Section of y Ancient Composite Capital.*

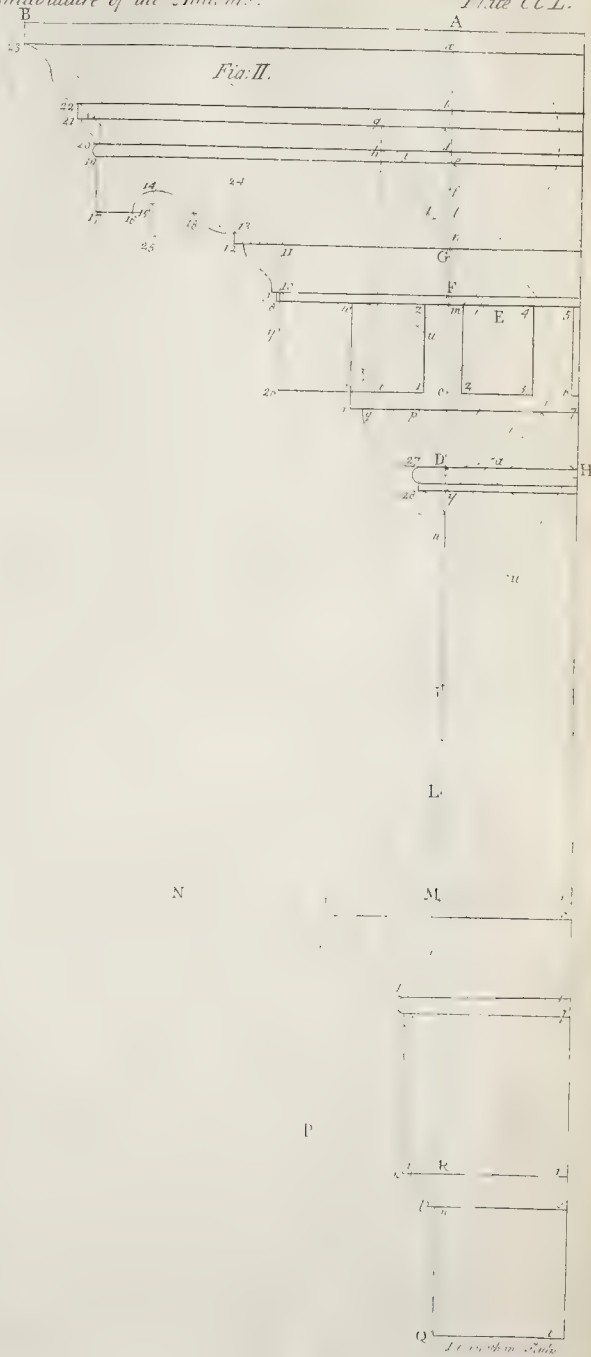
*Plate CCXLIX.*

*Fig. II.*



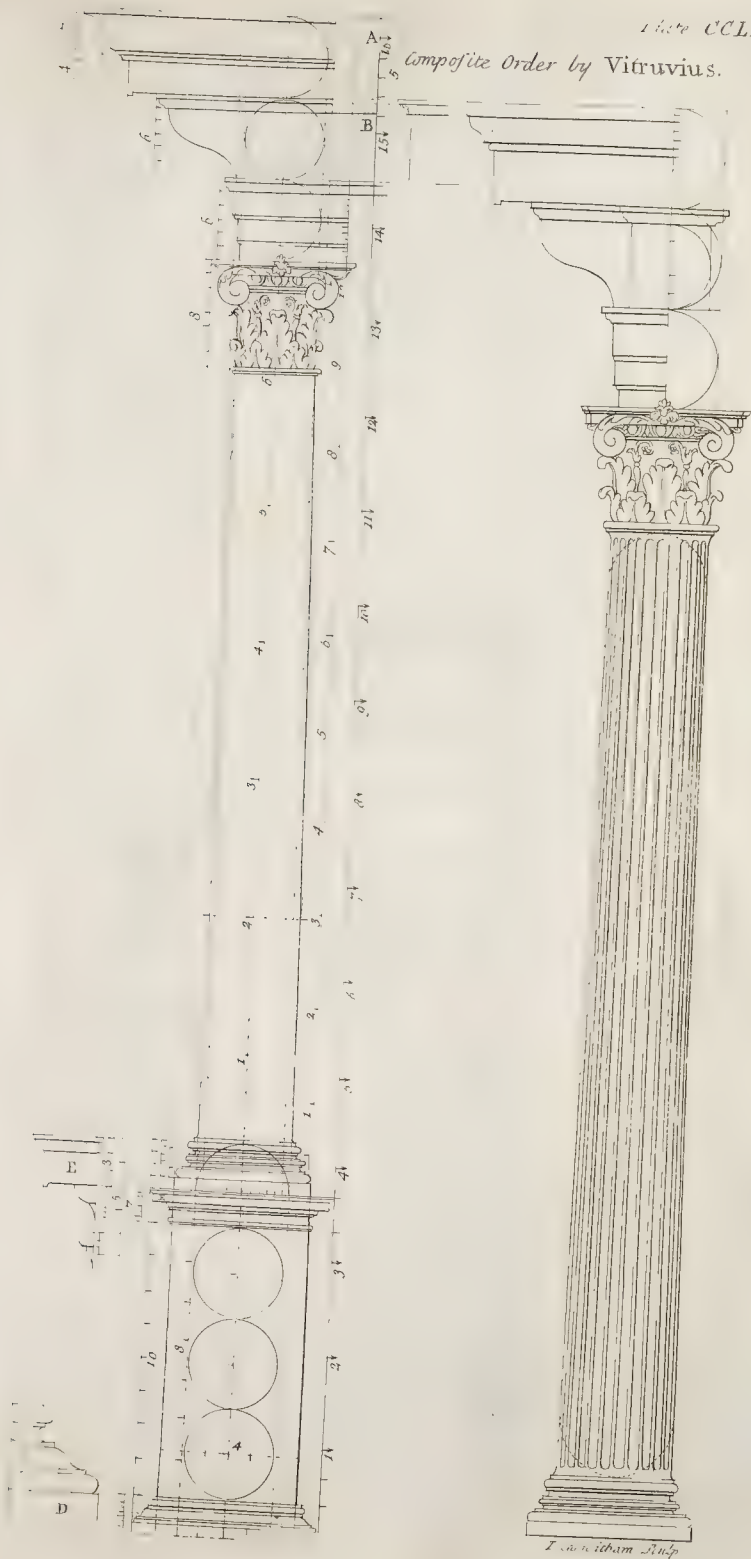






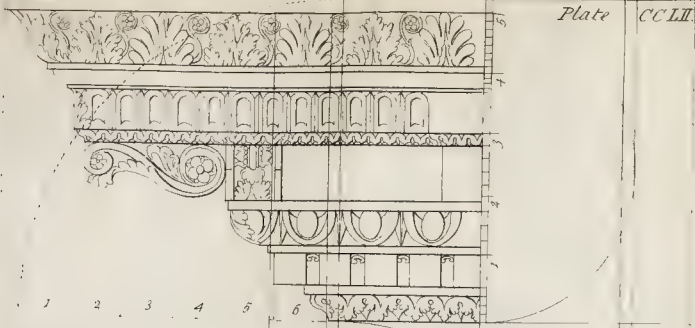


Composite Order by Vitruvius.

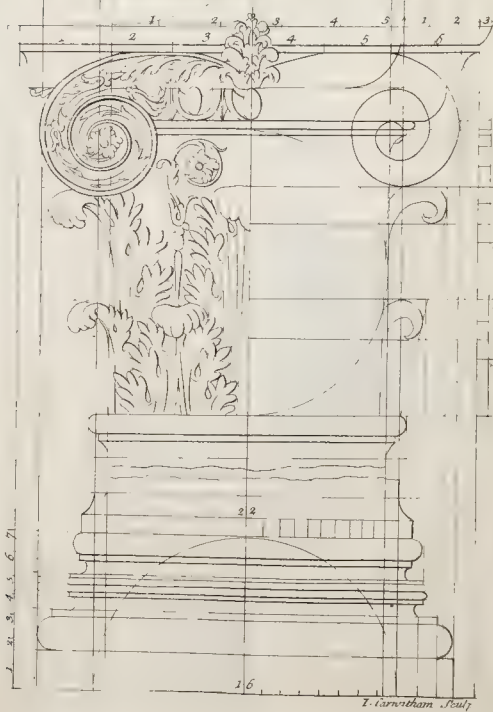
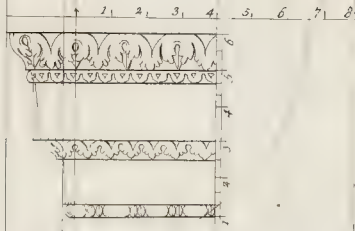








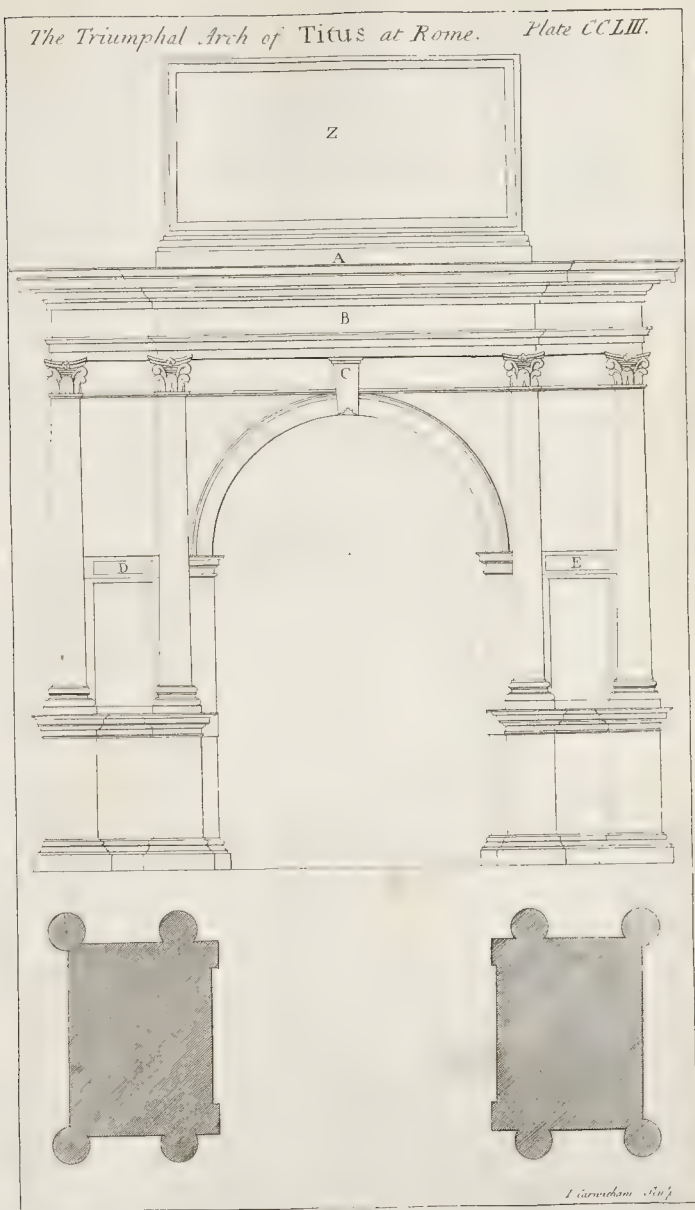
of the Arch of Titus  
at Rome







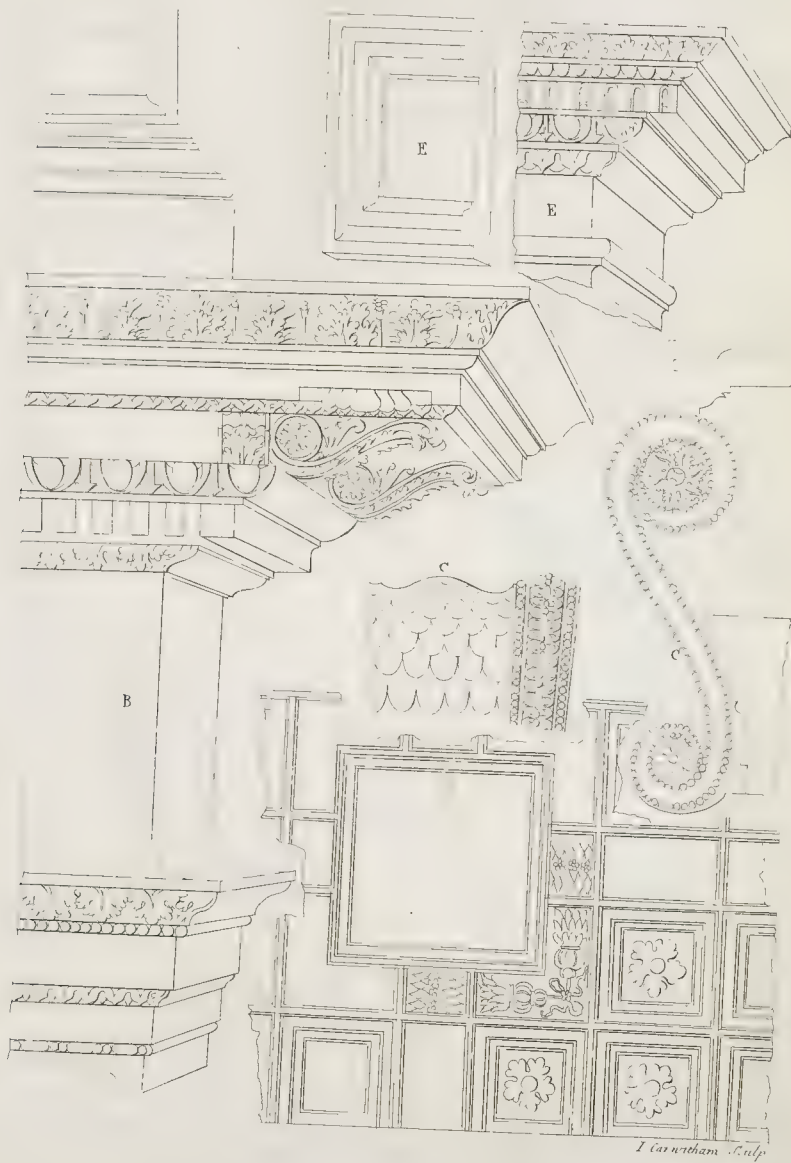
*The Triumphal Arch of Titus at Rome. Plate CCLIII.*





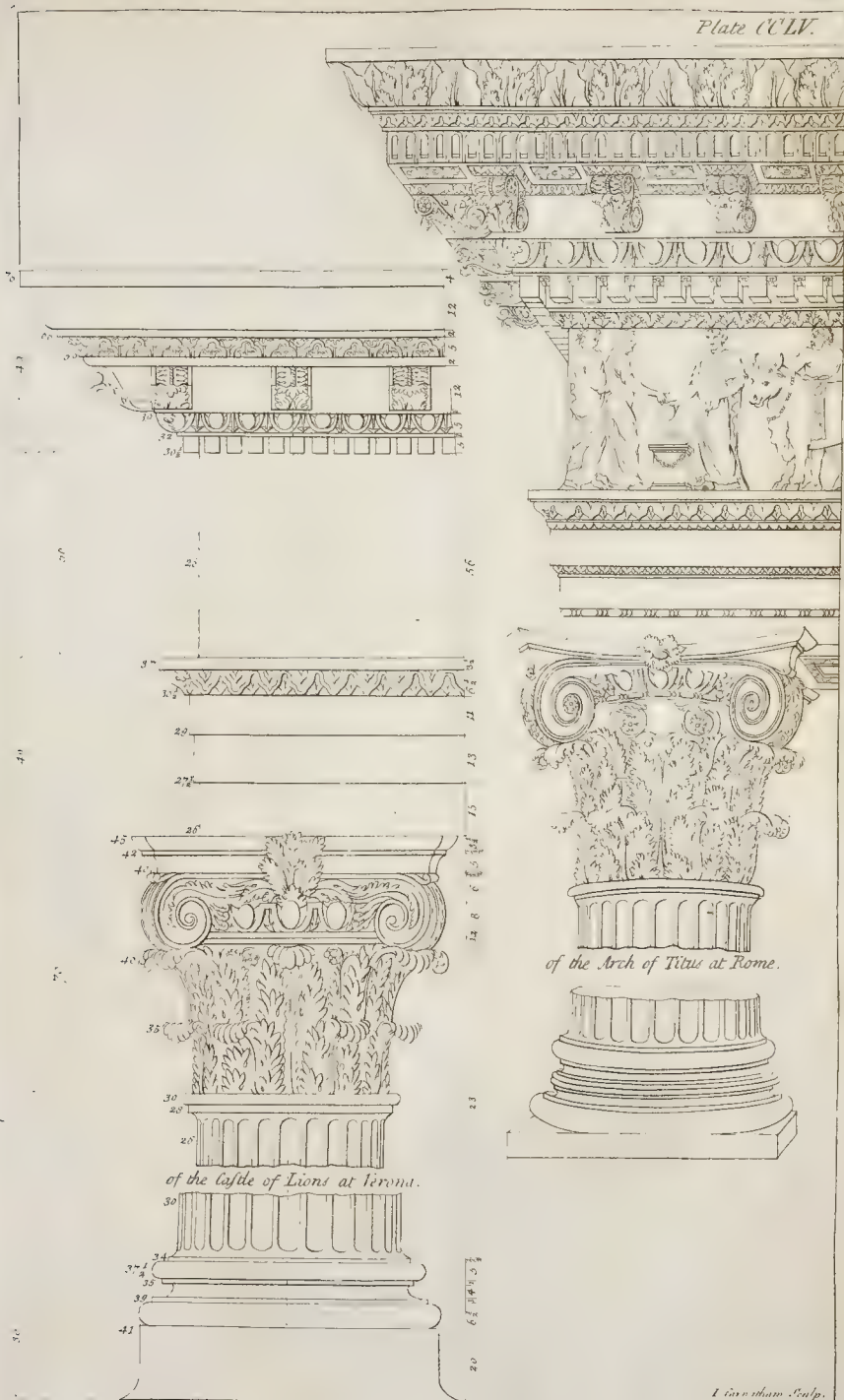
*Members at large in the Arch of Titus.*

*Plate CCLIV.*



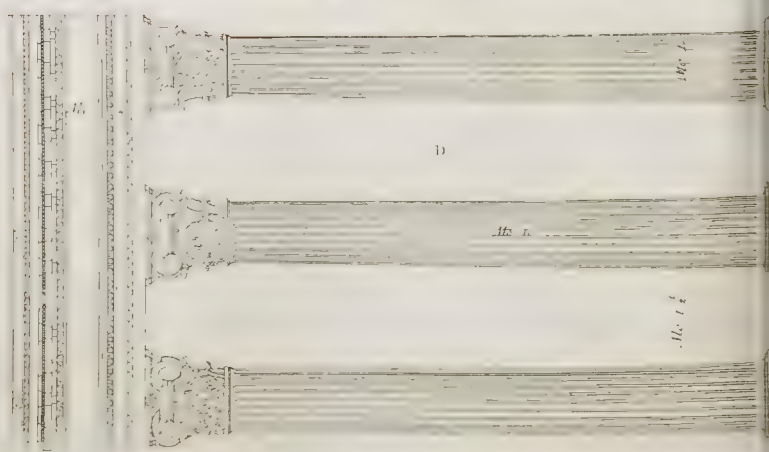
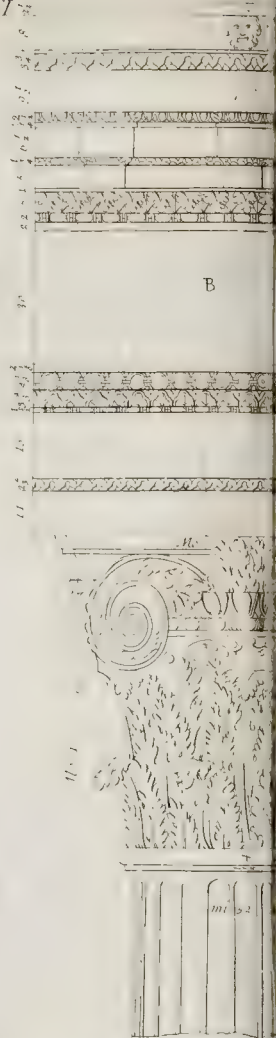
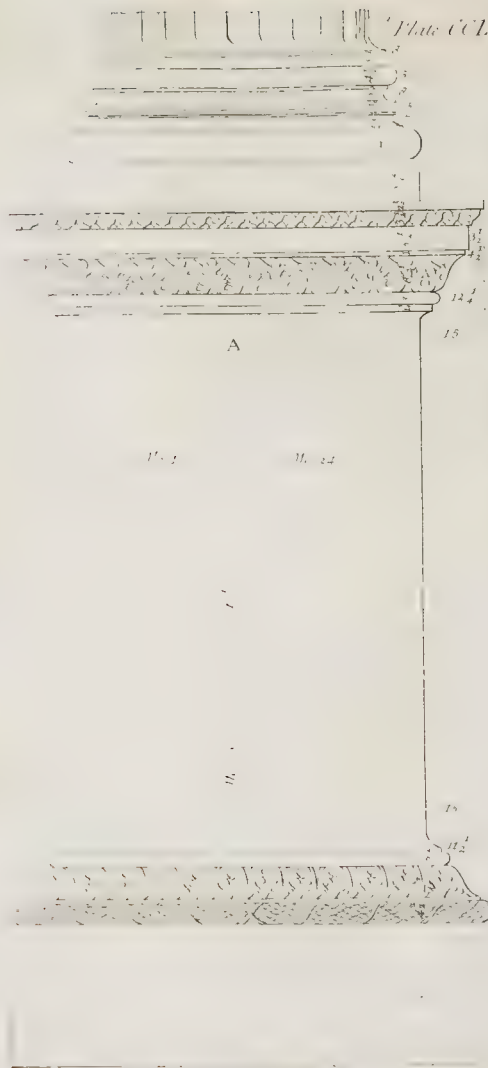




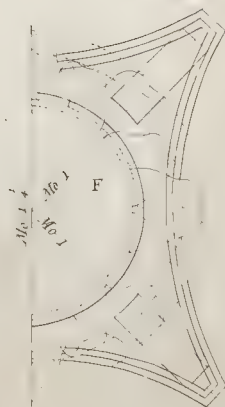
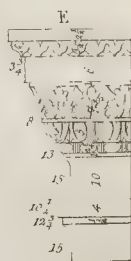
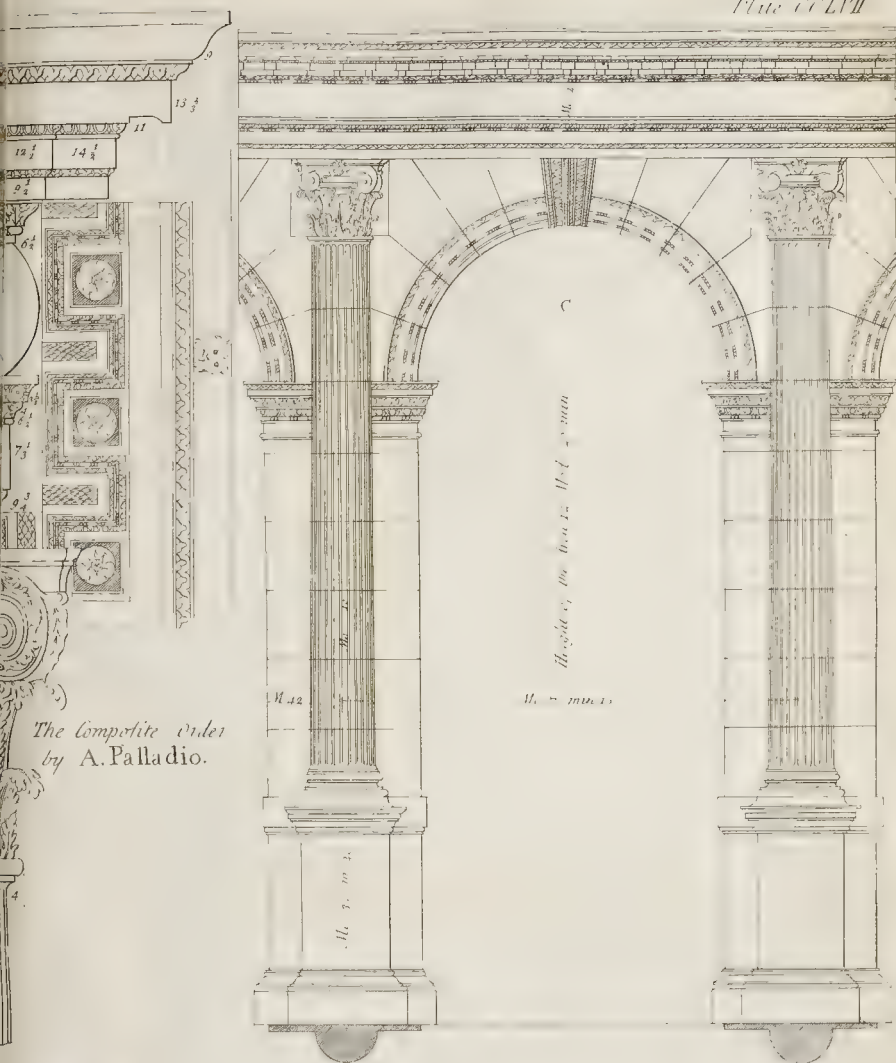










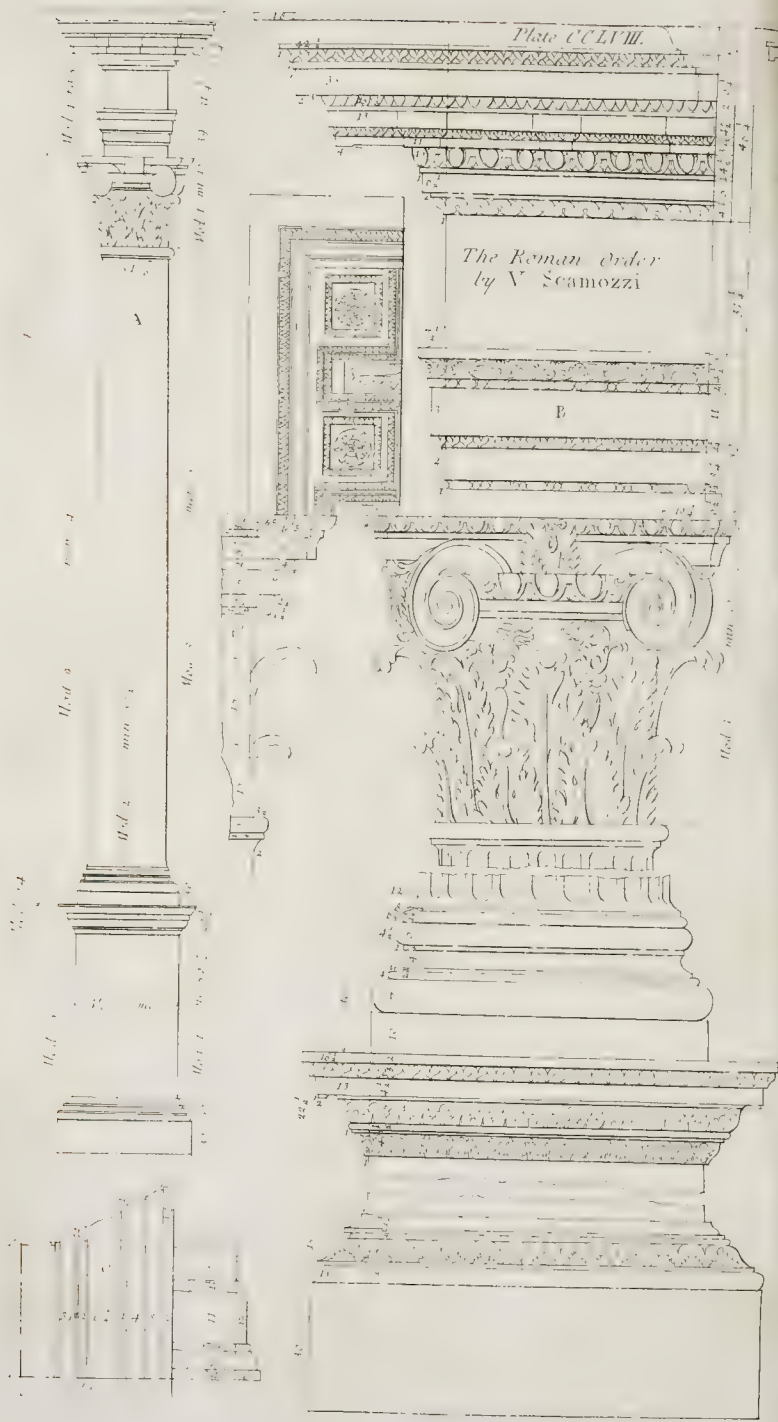


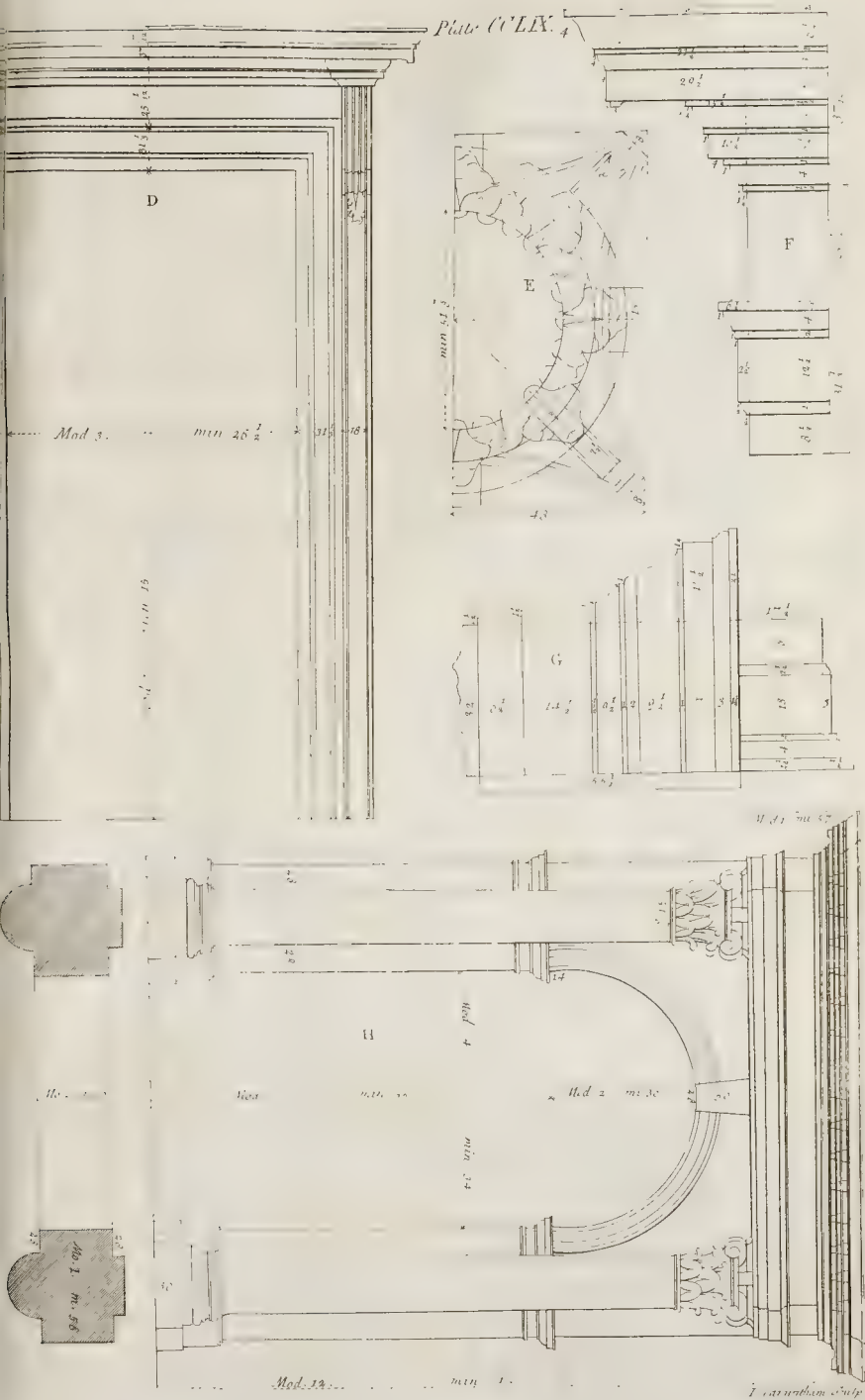
*I. carvitham* Sculp









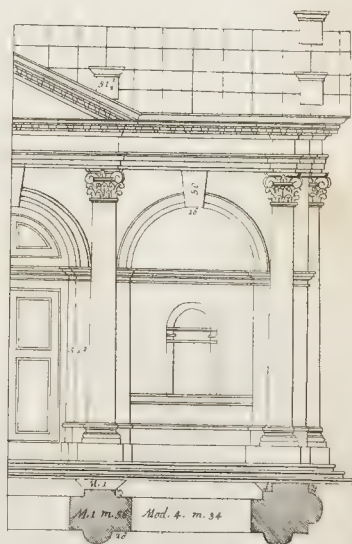
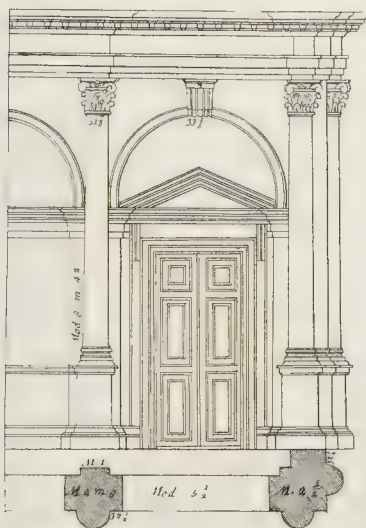
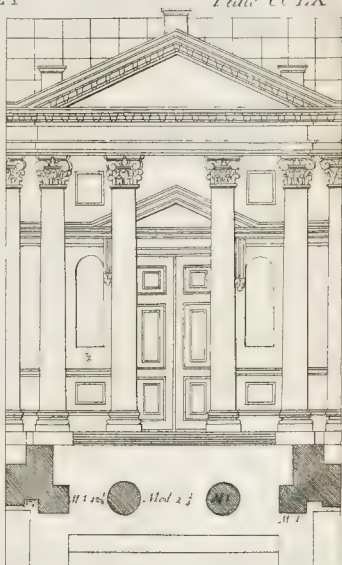






By V. Scamozzi

Plate CCLIX



Lancaster, Culp



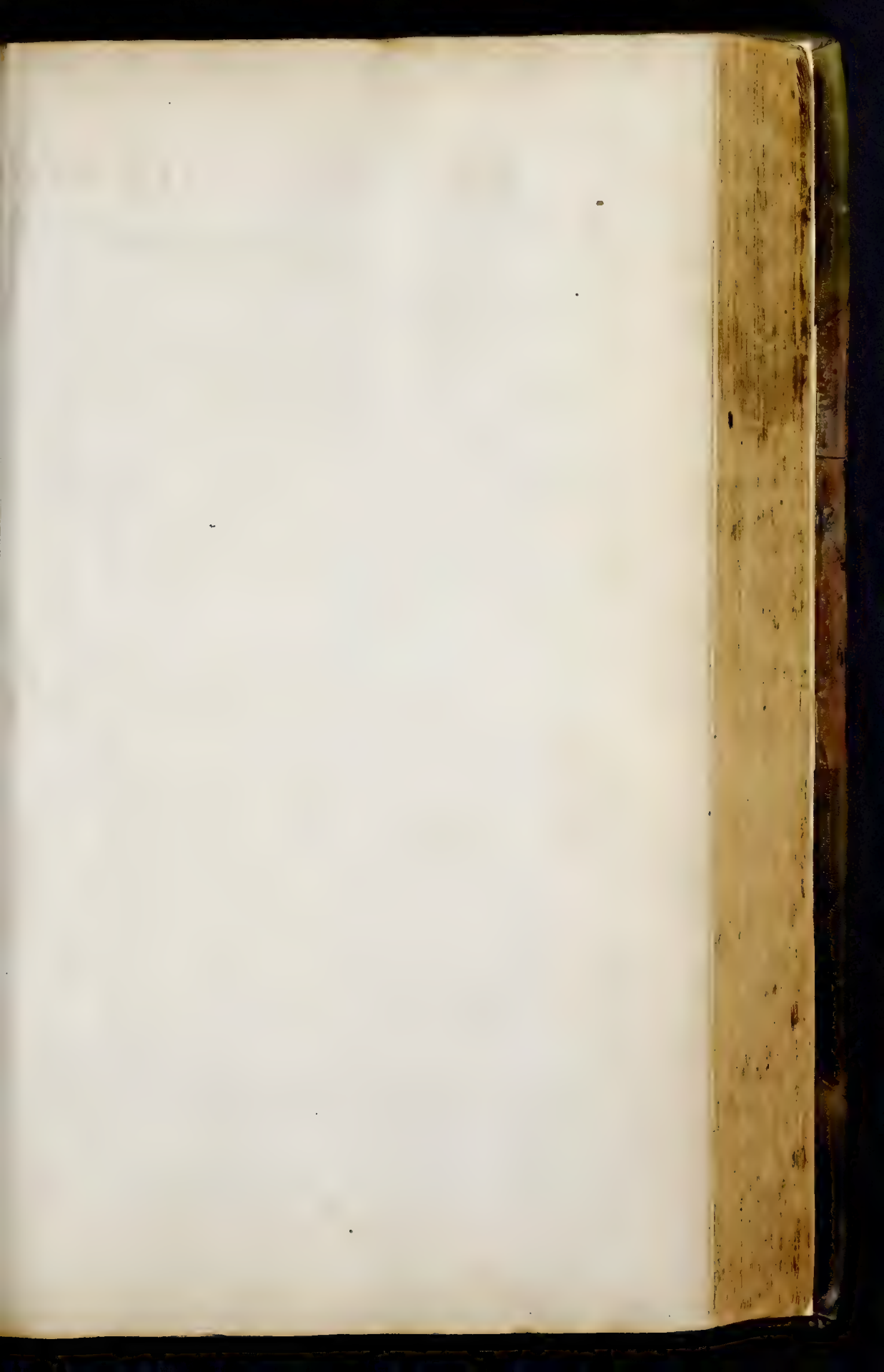
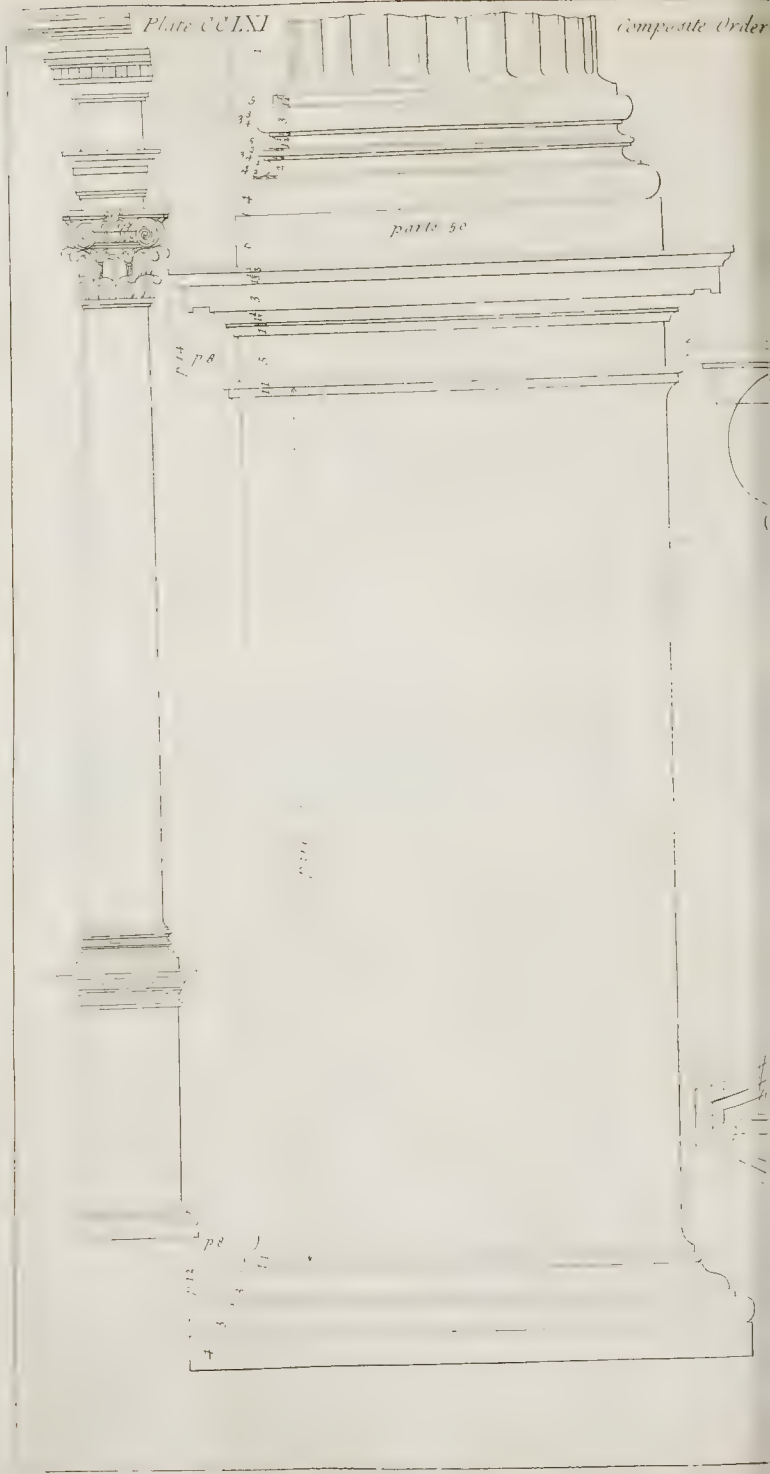


Plate CCXVI

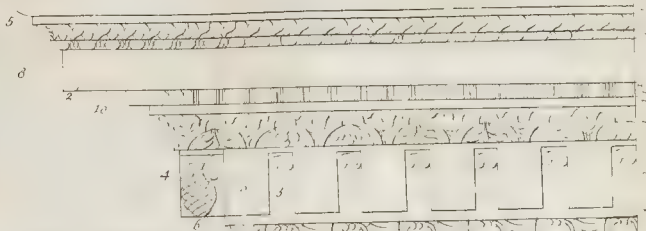
Composite Order



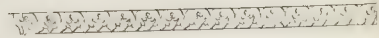
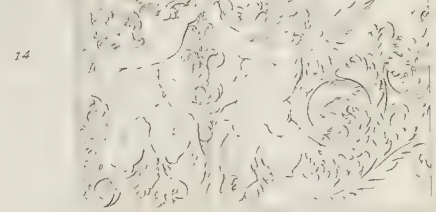
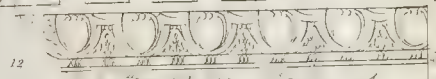
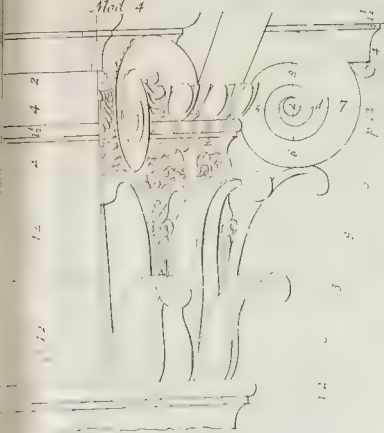


10

Mod. 1



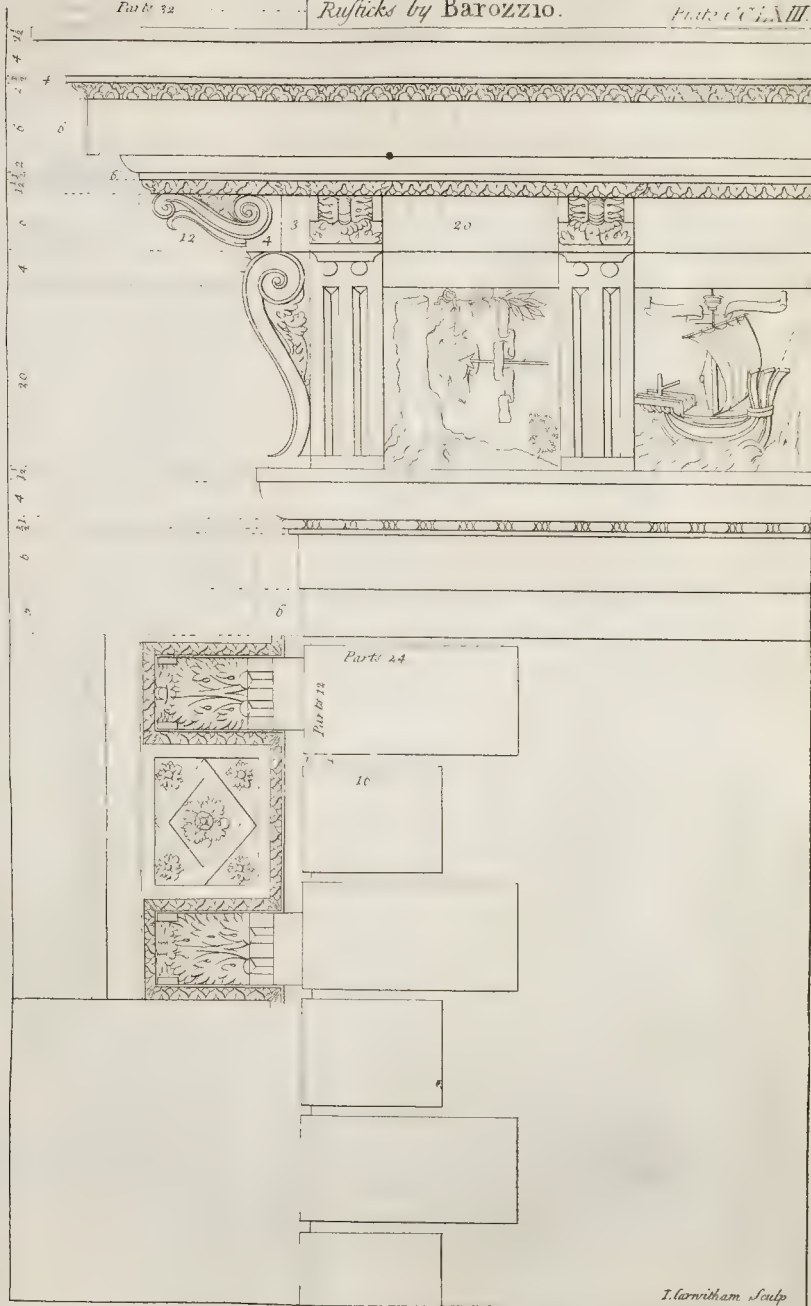
Mod. 4



Trunk of Capital



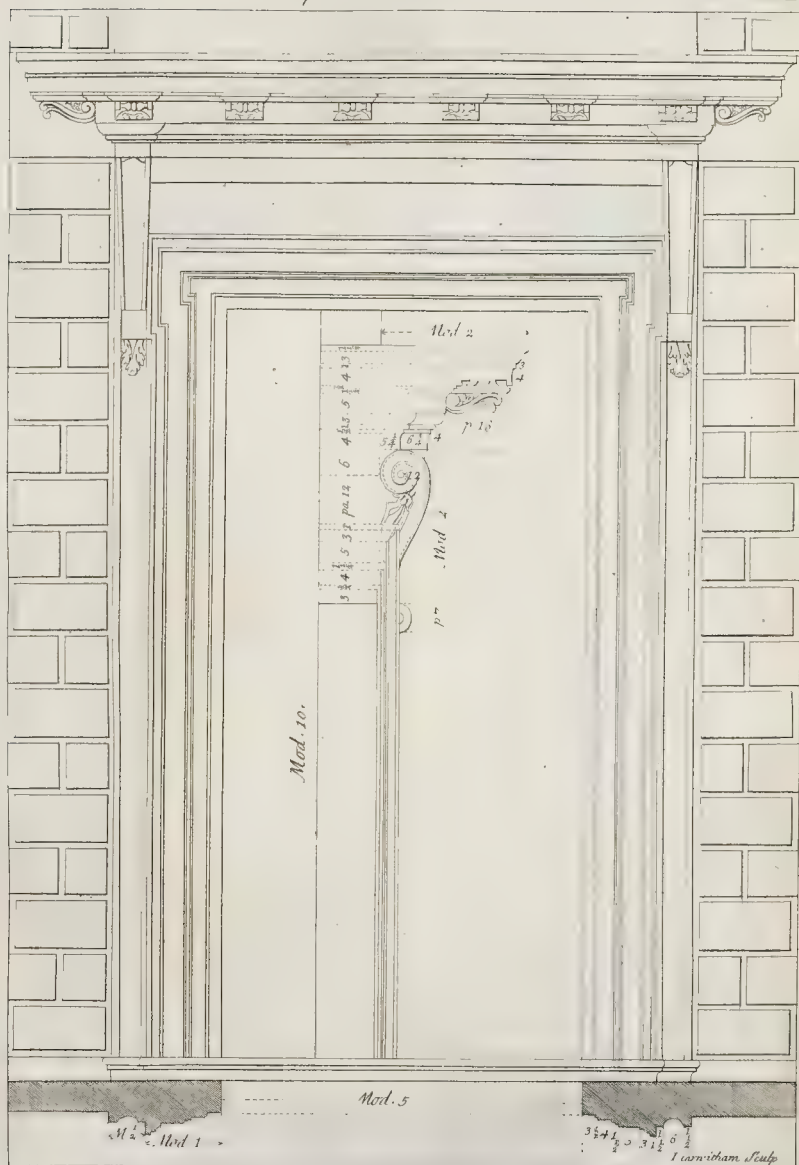






By Barozzio.

Plate CCLXV.







By Michael Angelo in tapestry

Plate CCLXV.

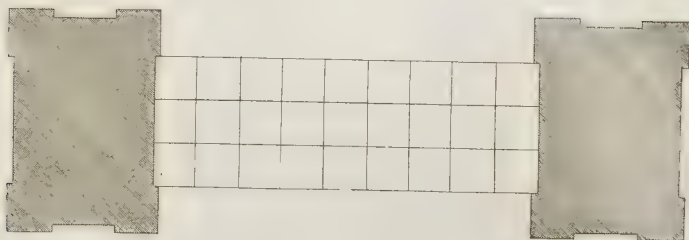
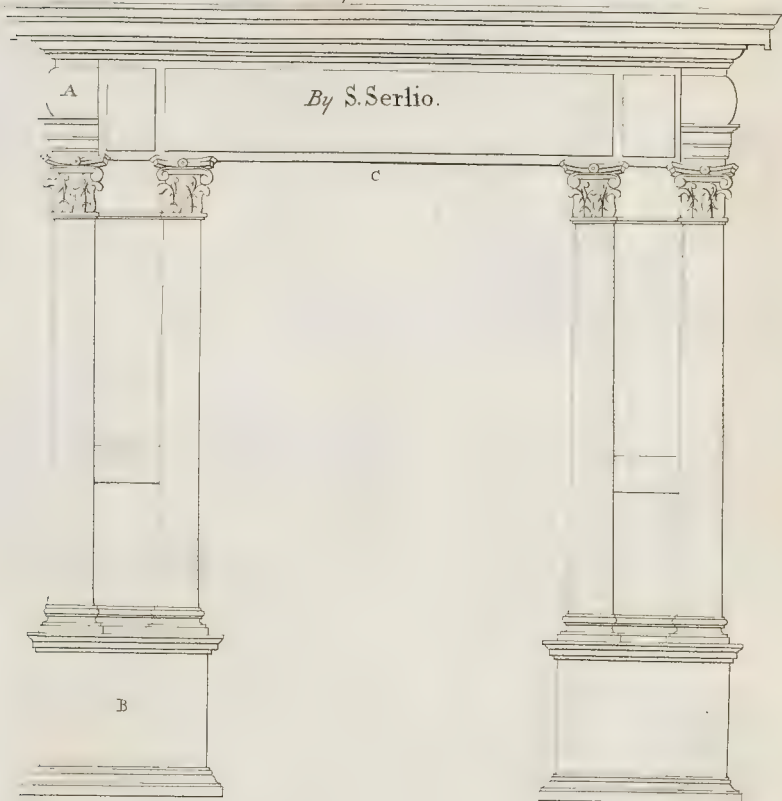


T. Gurnham. Sculp.



*Near S<sup>t</sup> George Belabro. built in the time of  
Lucius Septimus Severus.*

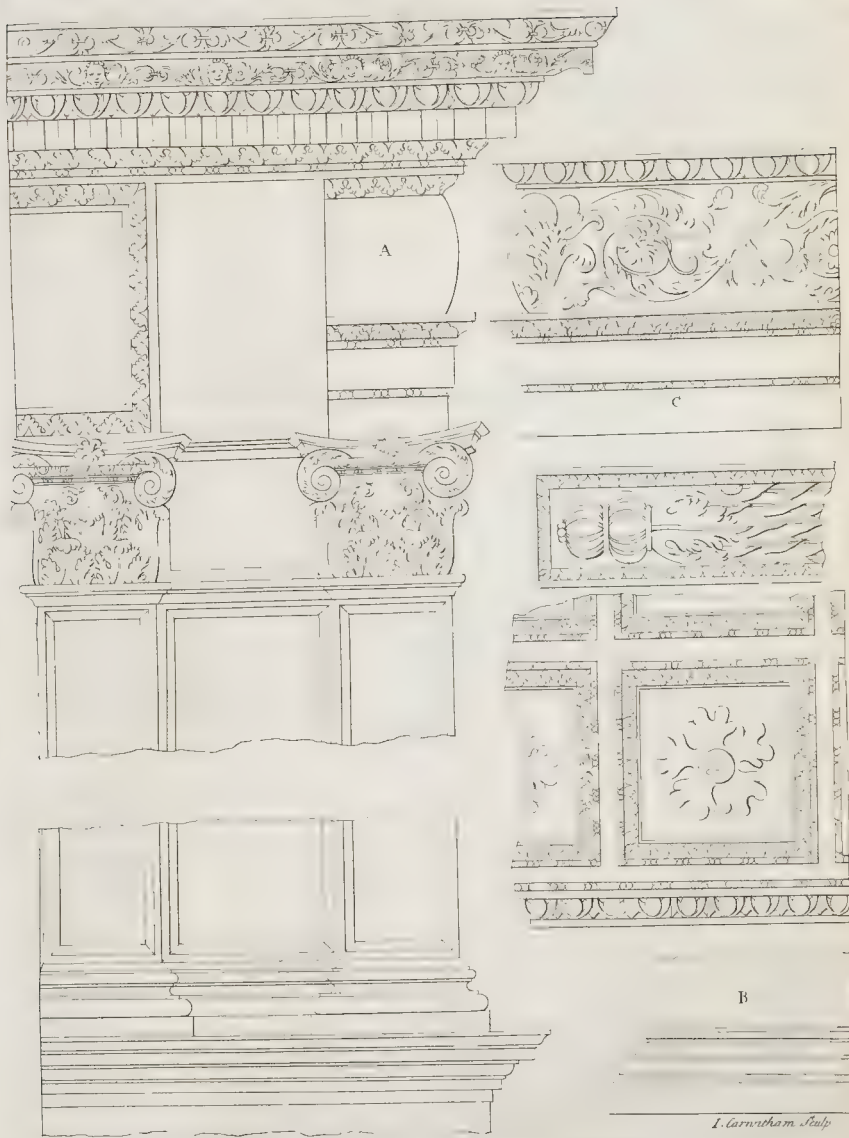
*Plate CCLXVI.*



*J. Arncliffe sculp.*

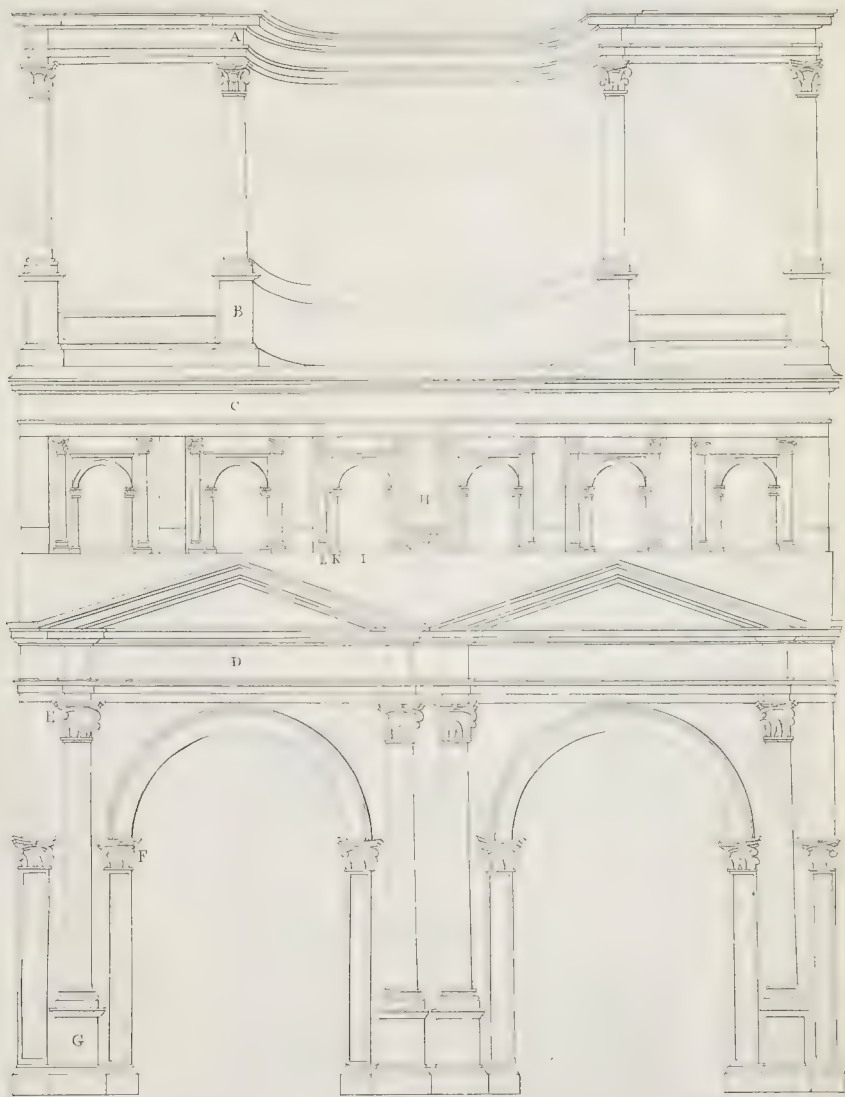








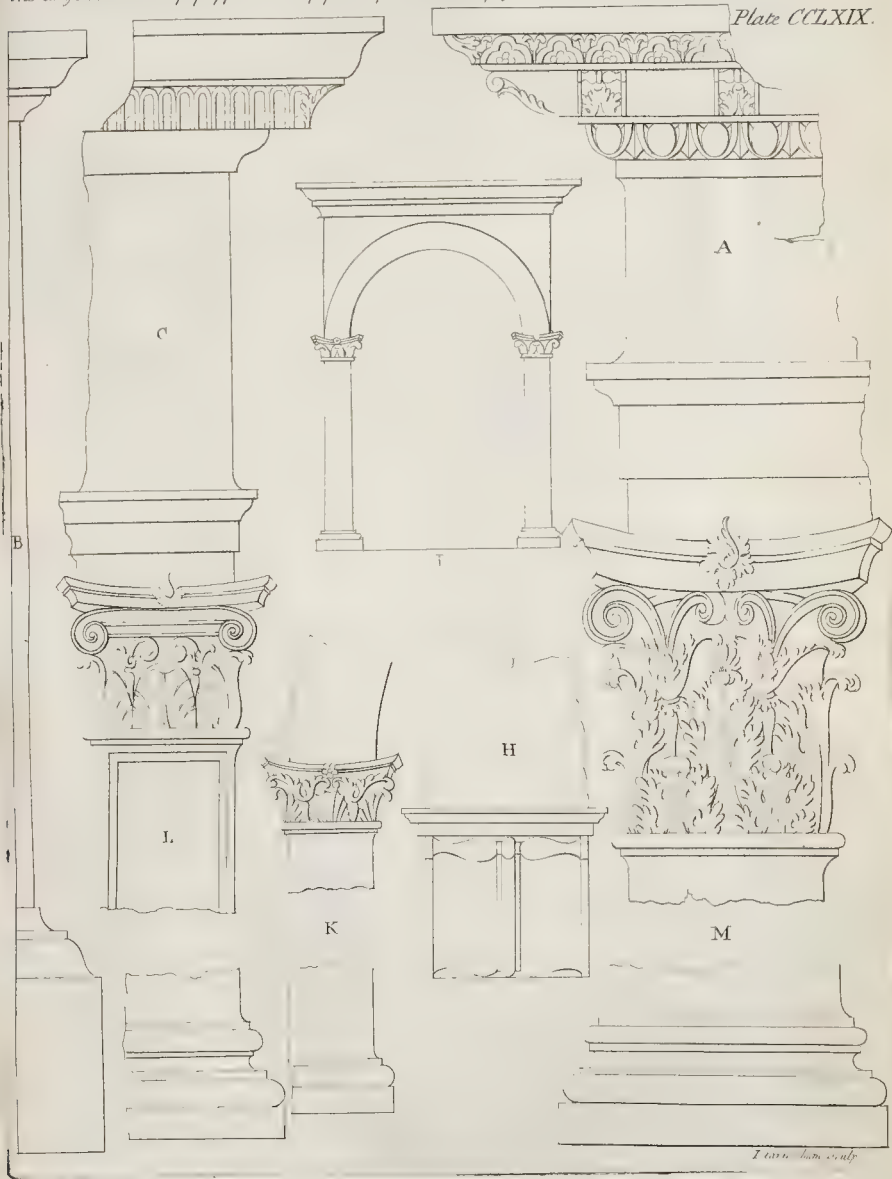






The large Members of the upper Order of the Triumphant Arch at the Gate Dei Leoni in Verona.

Plate CCLXIX.



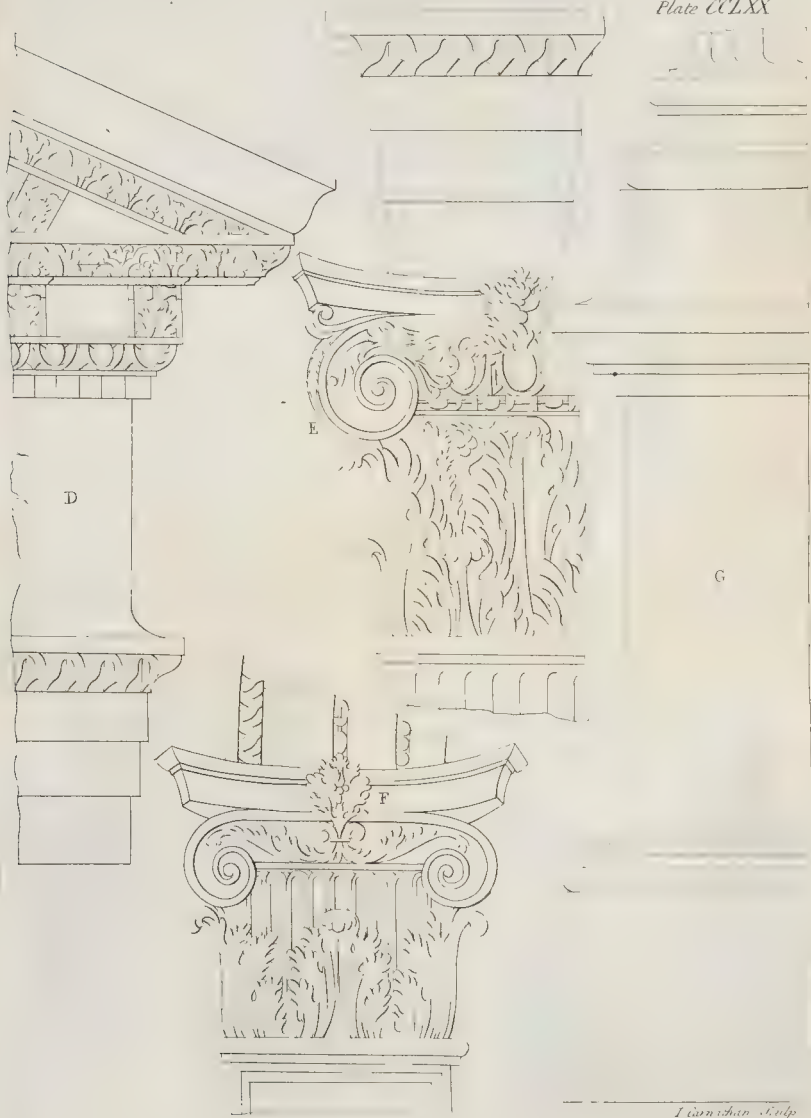
T. G. H. H. H. H. H.





The large Members of the lower Order of the Triumphant Arch at the Gate Dei Leoni in Verona

Plate CCLXX



J. G. Smith del.



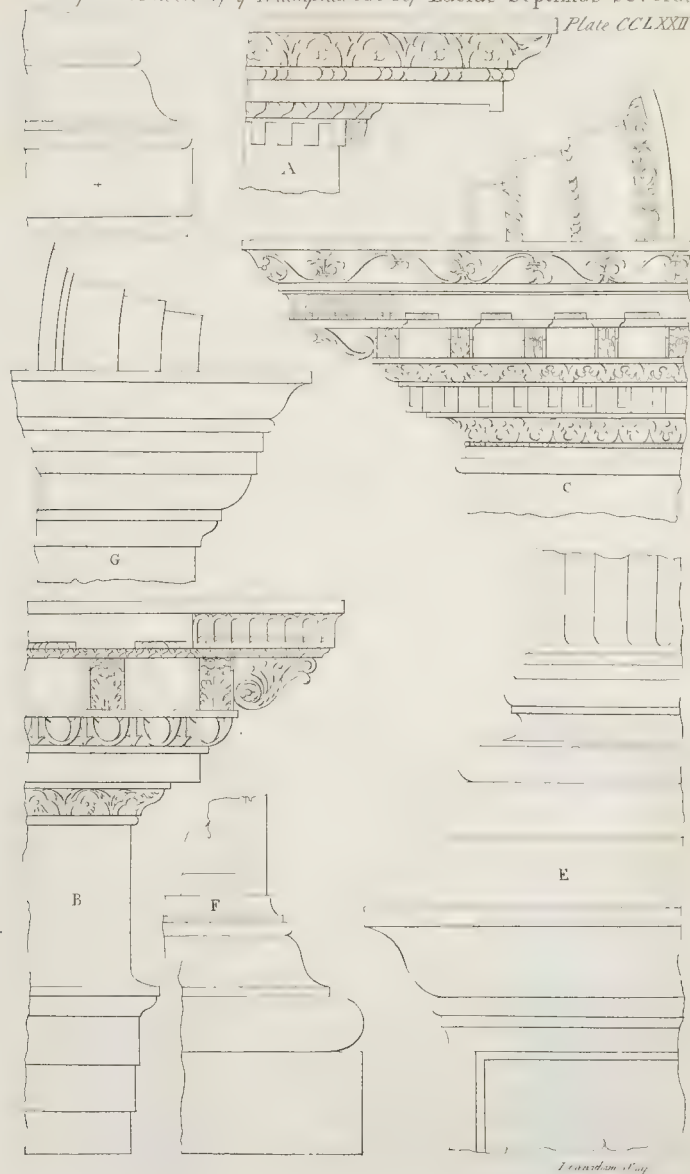


*J. G. Smith Sculp.*



*Principal Member. of the Triumphal Arch of Lucius Septimus Severus*

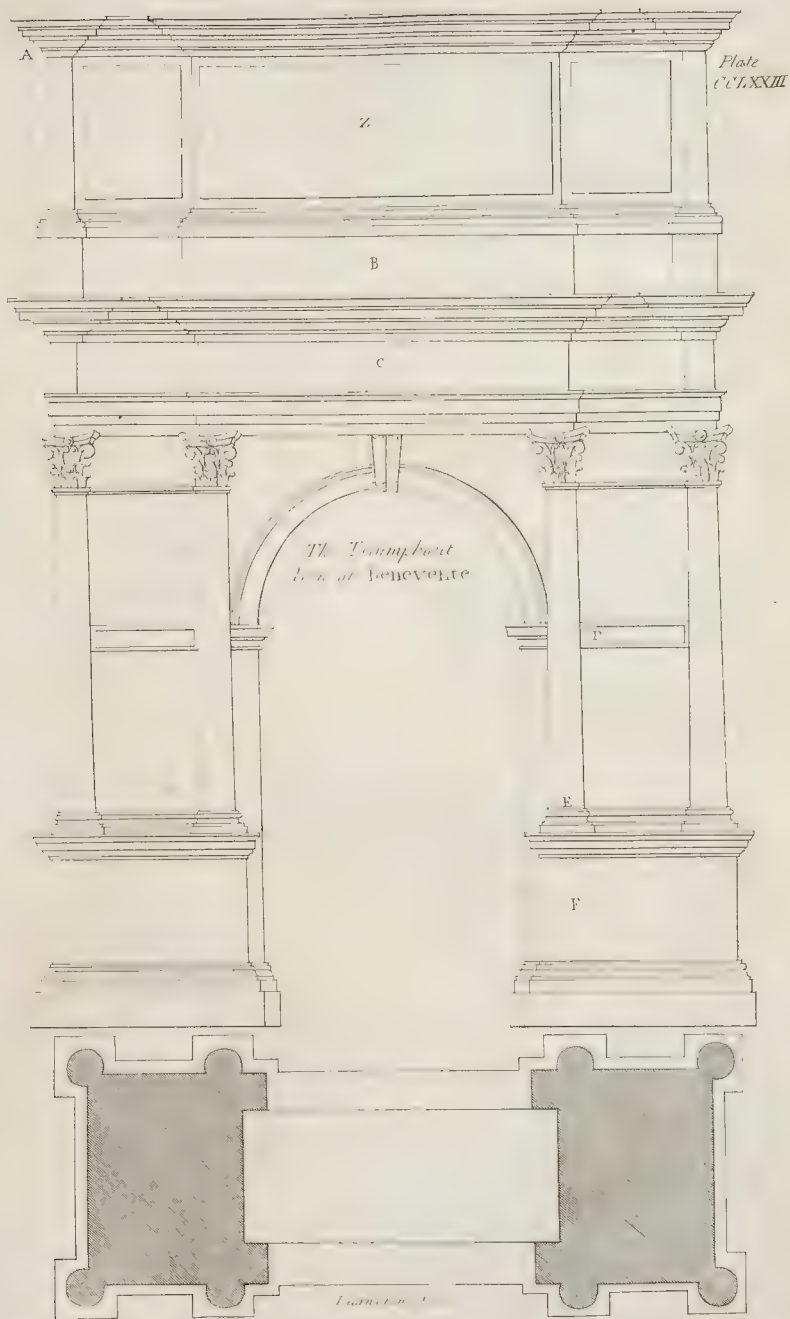
*Plate CCLXXII*



*Leonard Stoy*

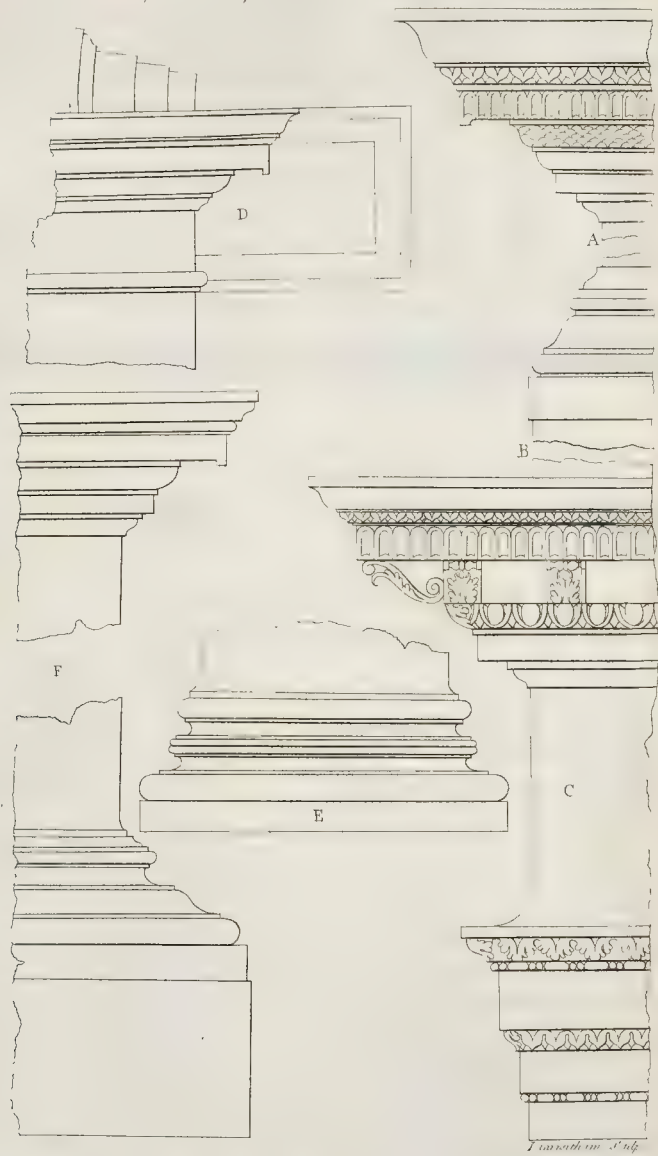








Members at large of the Triumphant Arch at Benevento. Plate CCLXXVII

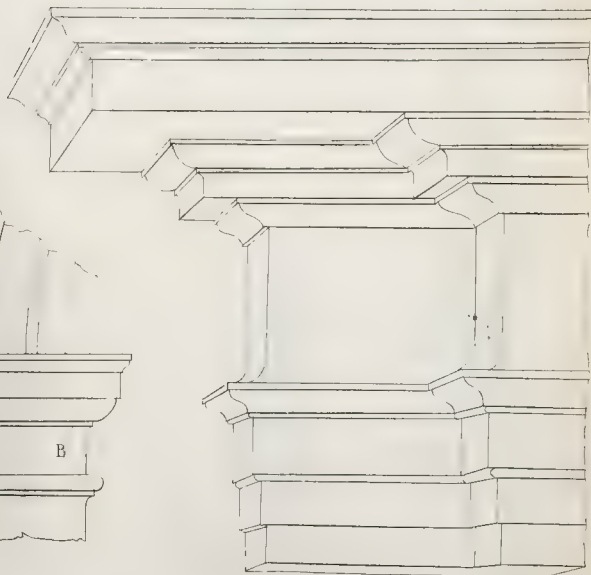
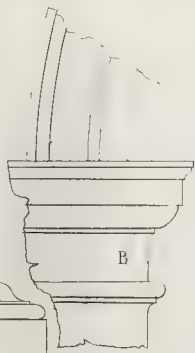
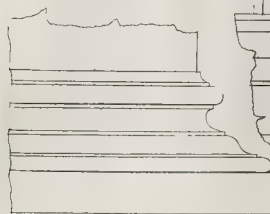
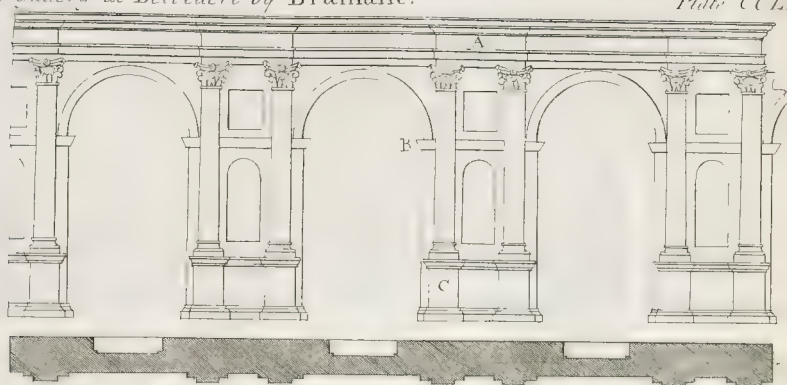






*The gallery at Belvedere by Bramant.*

*Plat. CCLXXI*



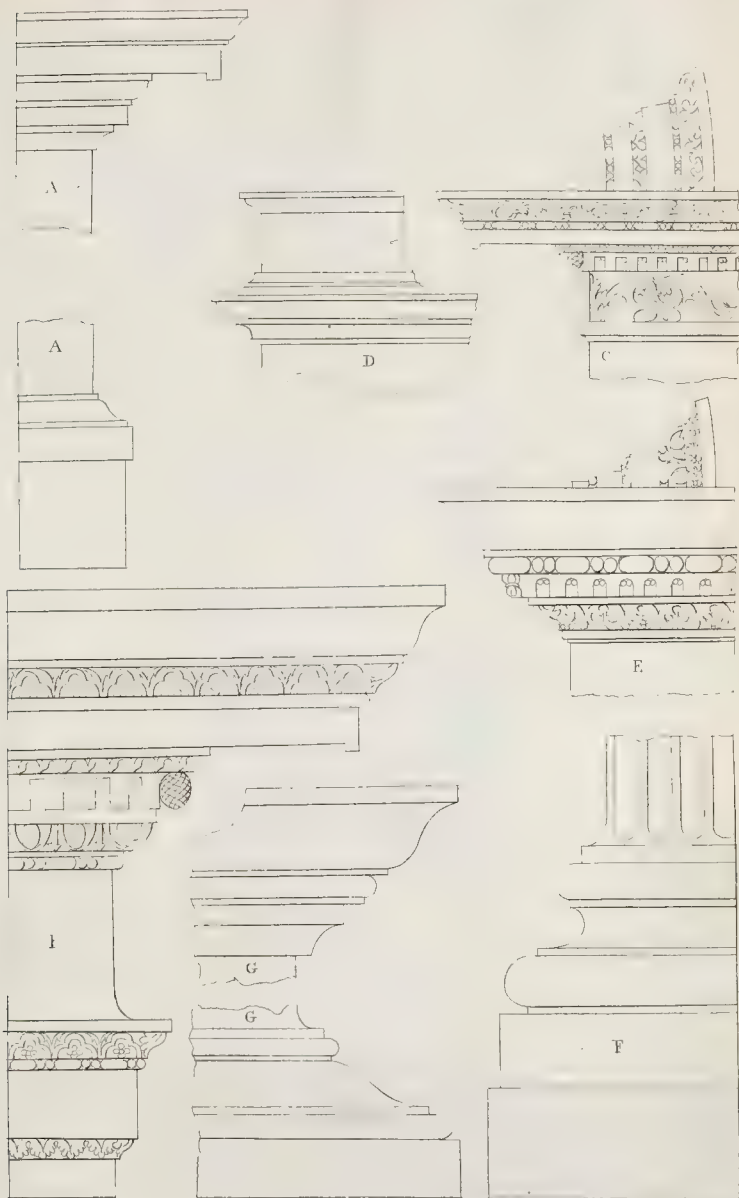




*L. Carvithani Sculp*

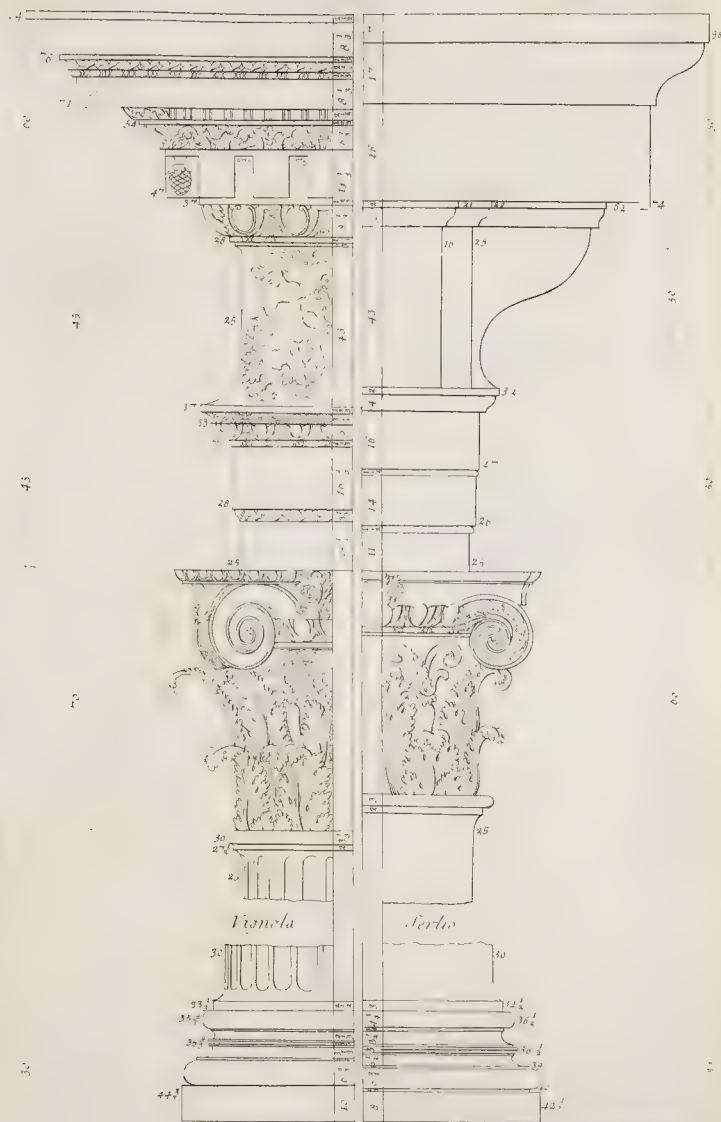






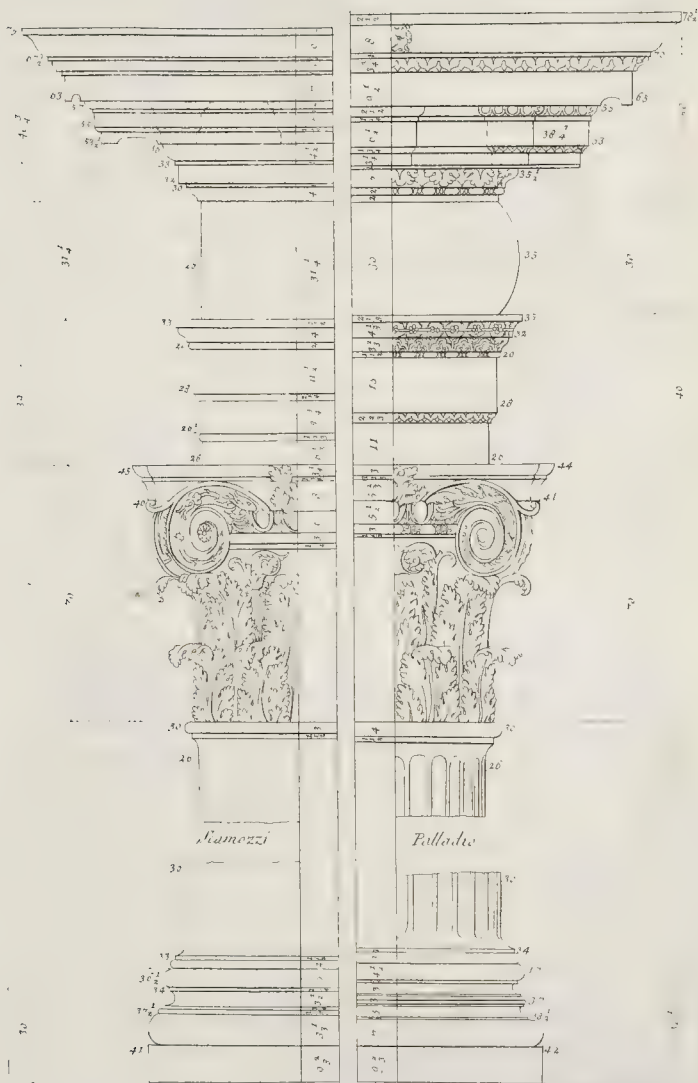






*Learn them &c. p.*



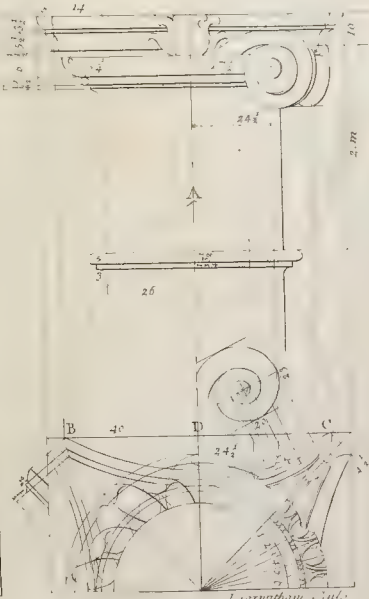
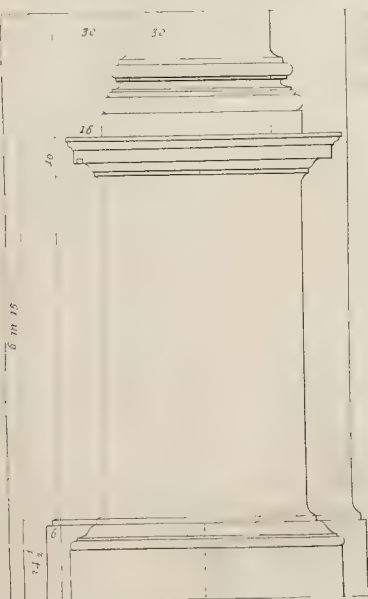
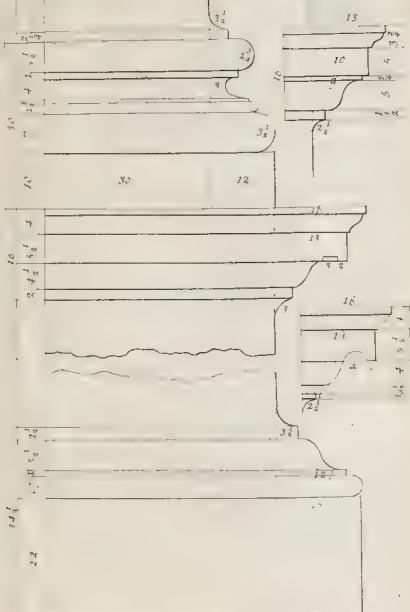






By S.<sup>r</sup> le Clerc.

Plate CCLXXX.

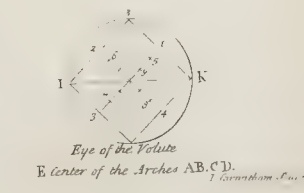
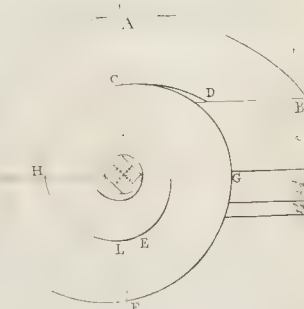
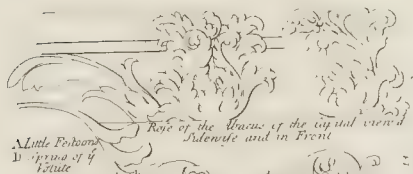
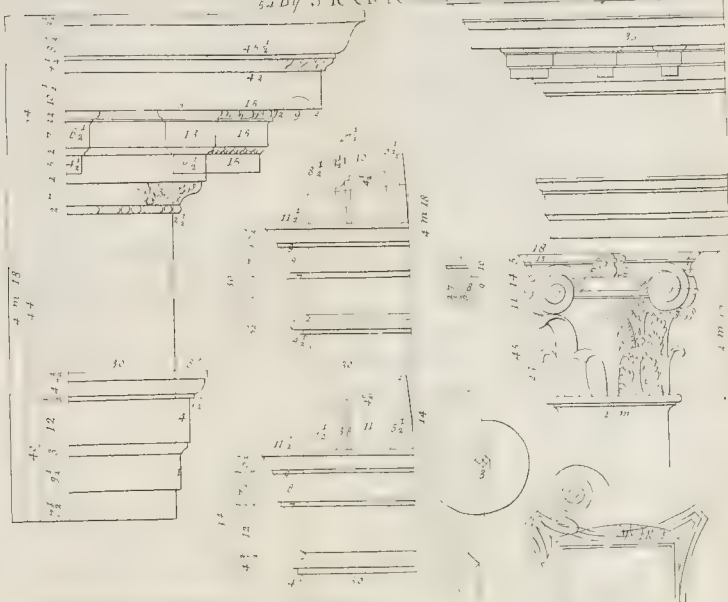


J. Bernini sculp.



By S le Cleve

Plat. CCXXXI



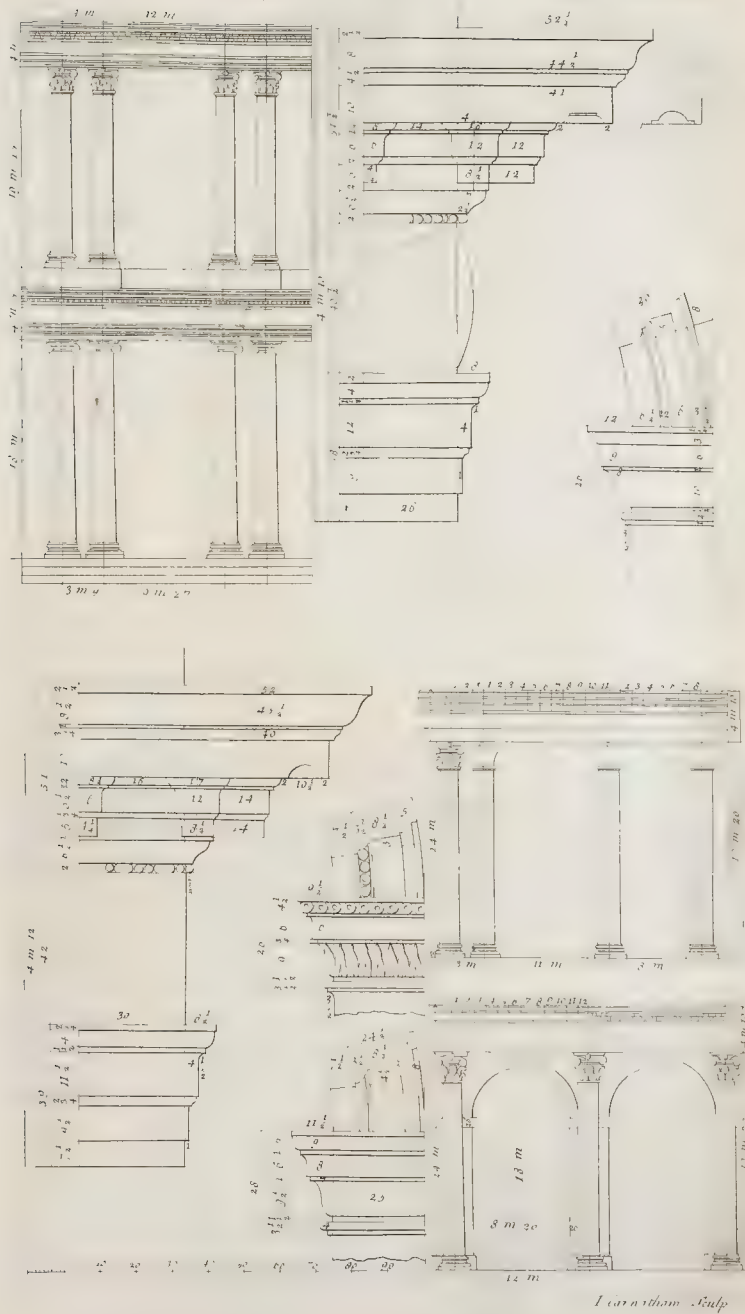
Eye of the Volute  
E Center of the Arches AB, CD.





By the Clerk.

Plate CCLXXXII



*I car n'etham Sculp*



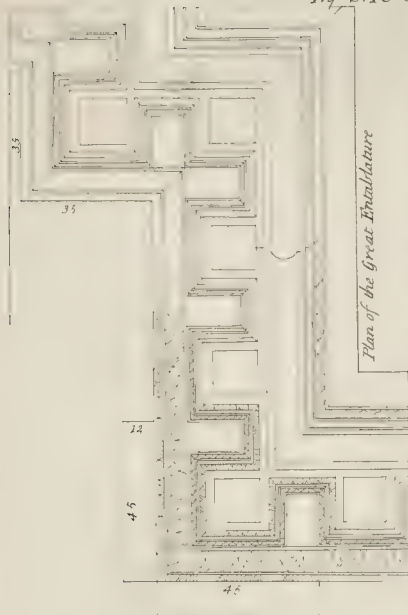




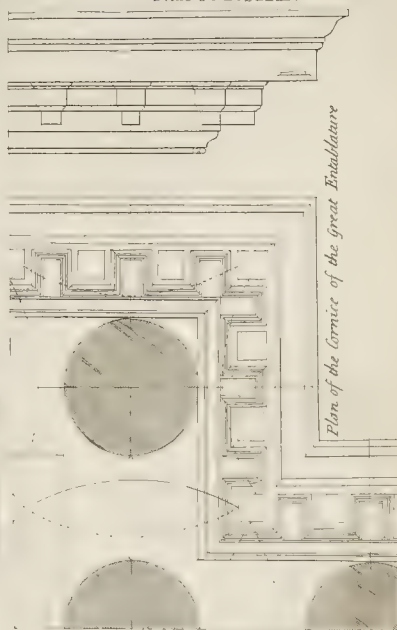


By S. le Clerc.

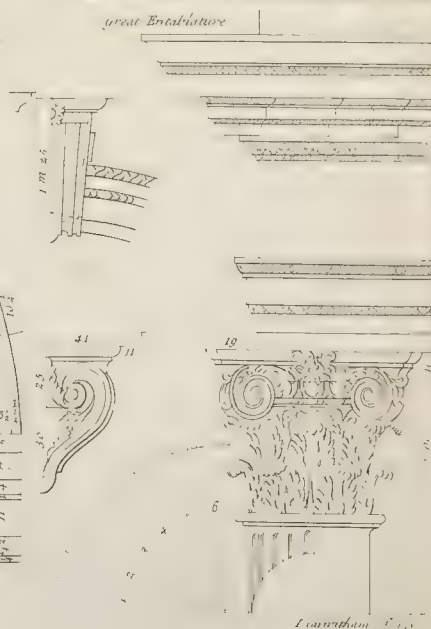
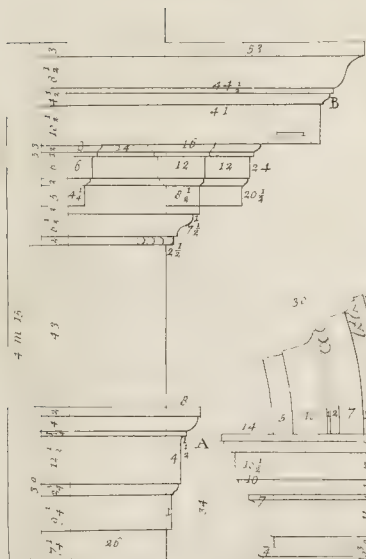
Plate D to follow  
Plate CCLXXXIII.



Plan of the Great Entablature



Plan of the Cornice of the great Entablature



Cornice of the great Entablature



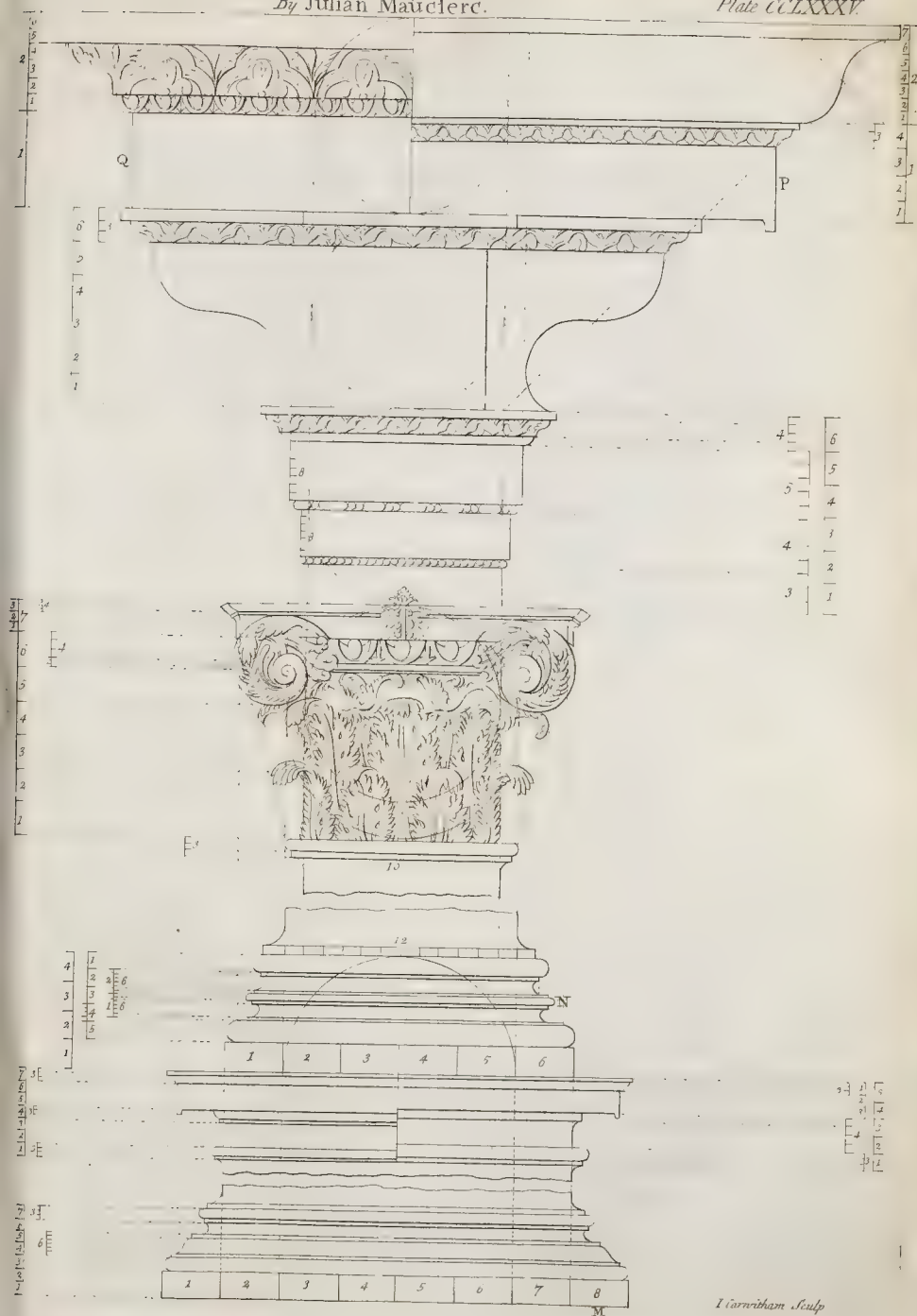






By Julian Maclerc.

Plate CCLXXV.



*Larnitham Sculp*





By Julian Maclerc.

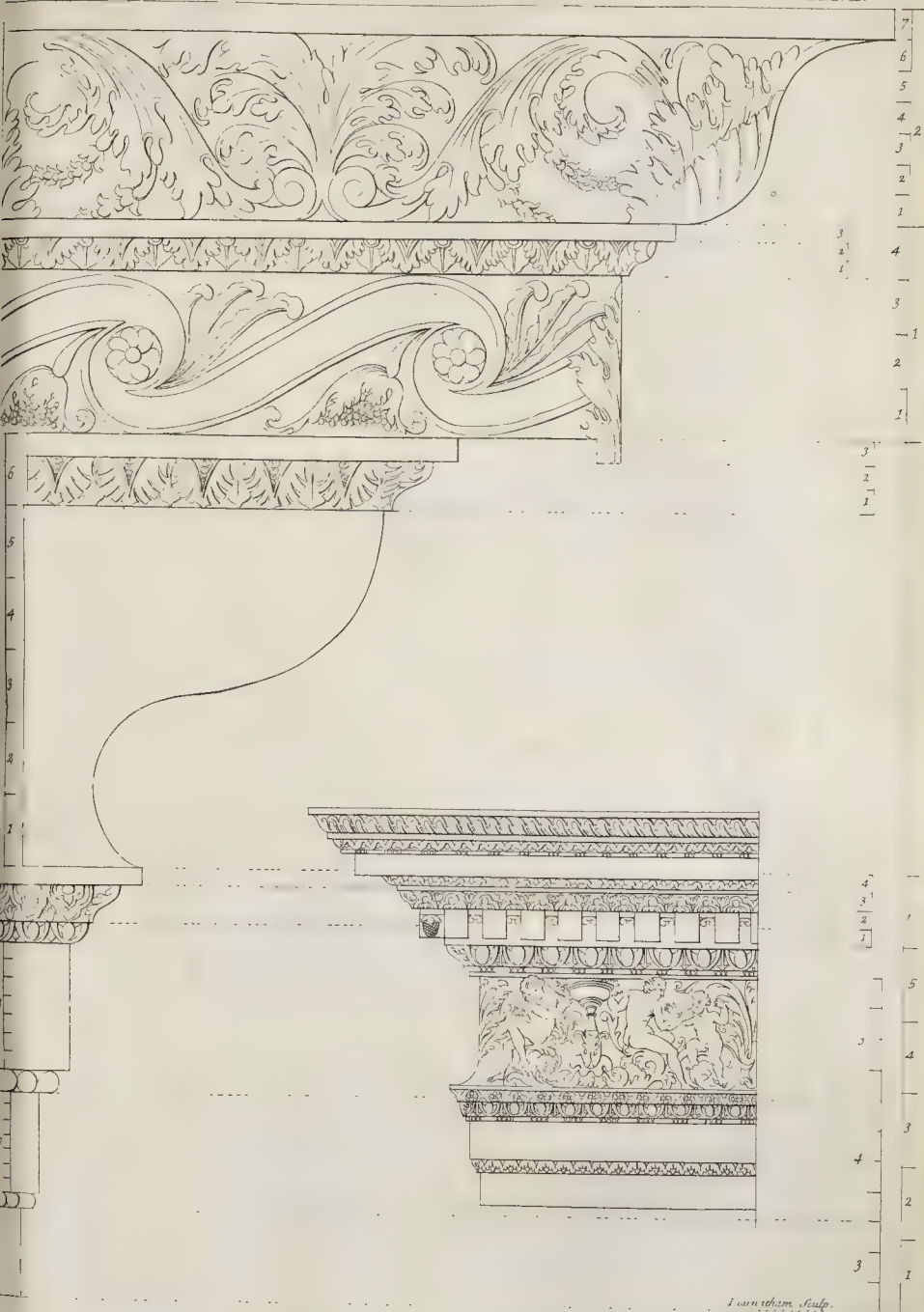
Pl. CCXXXVII.



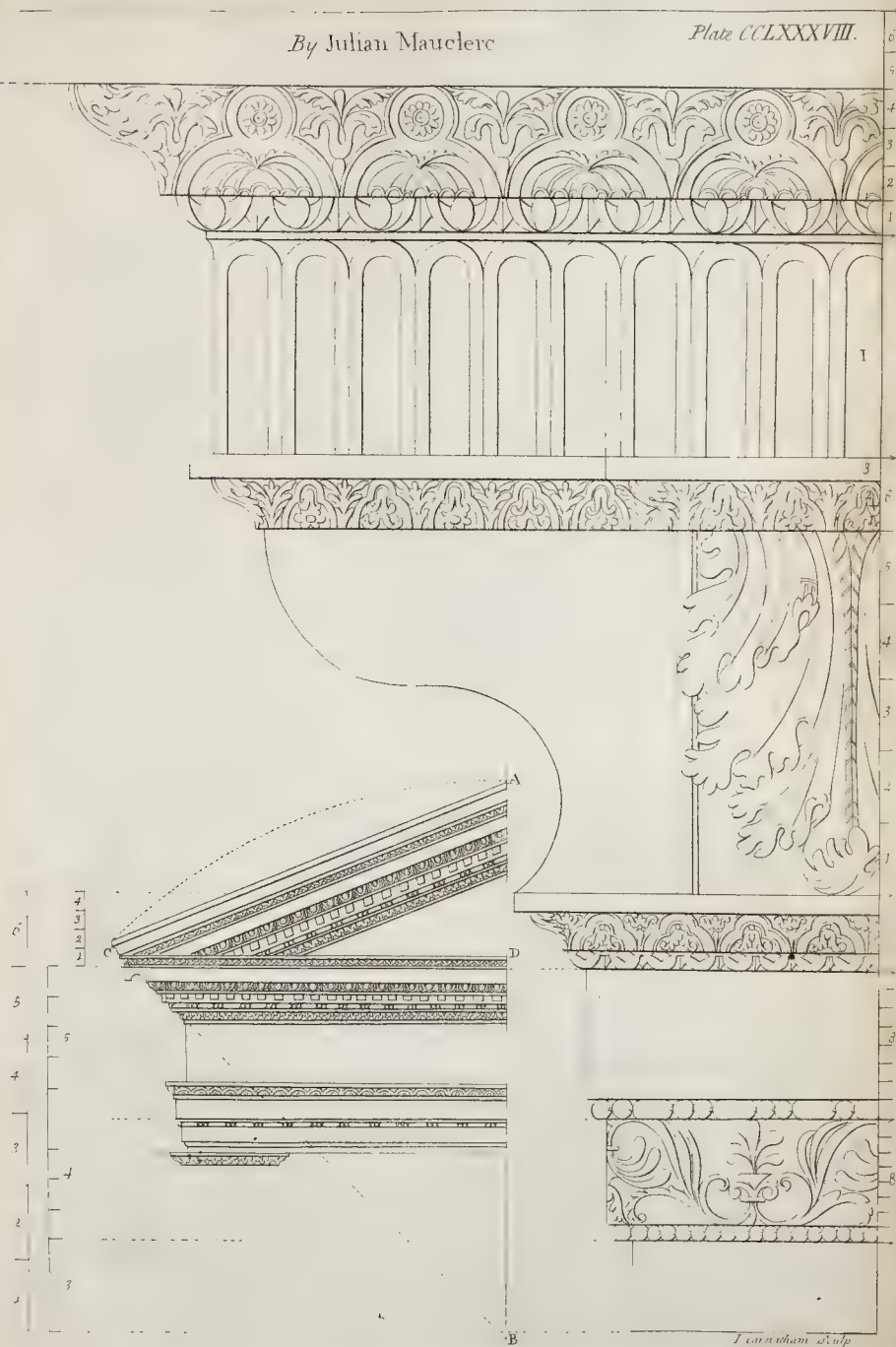
*L. Carvetham Sulp.*







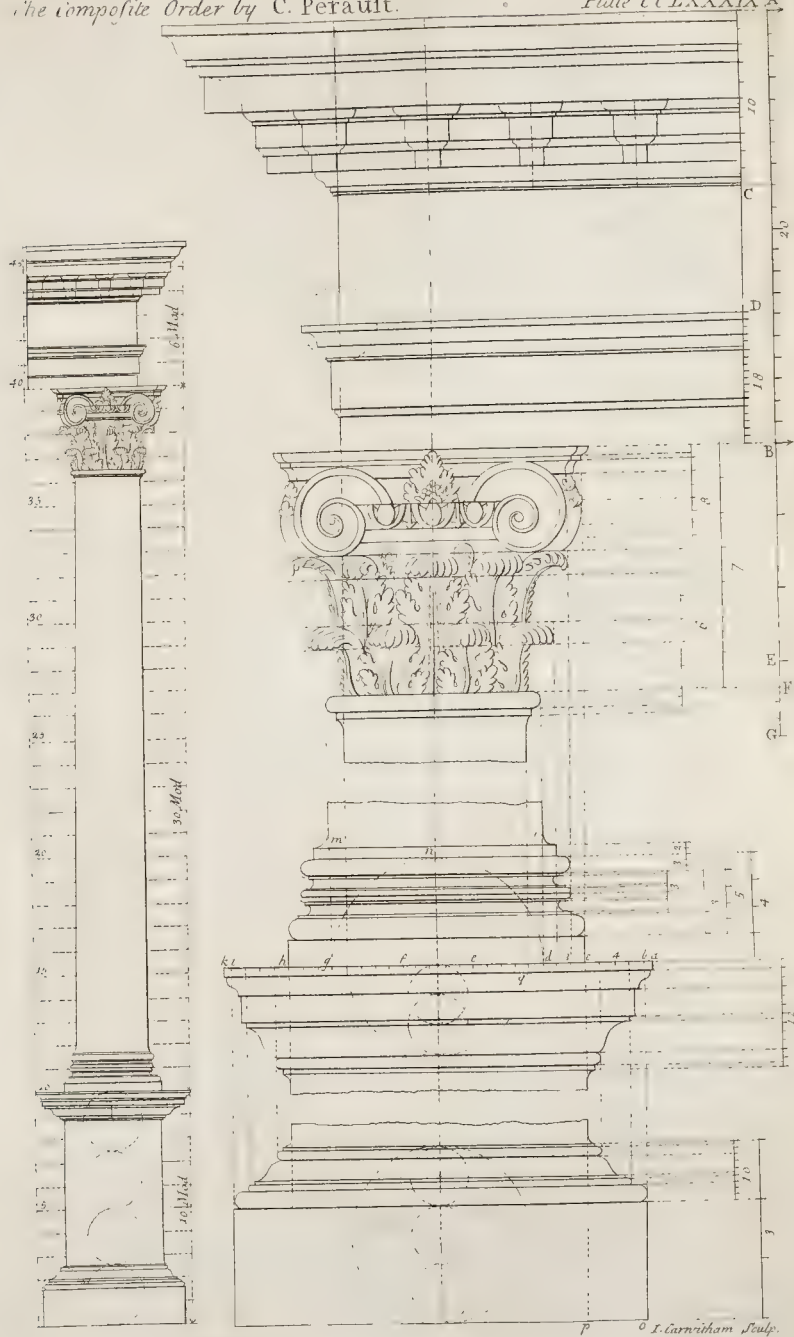






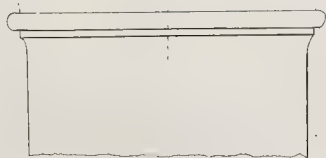
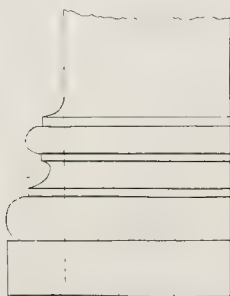
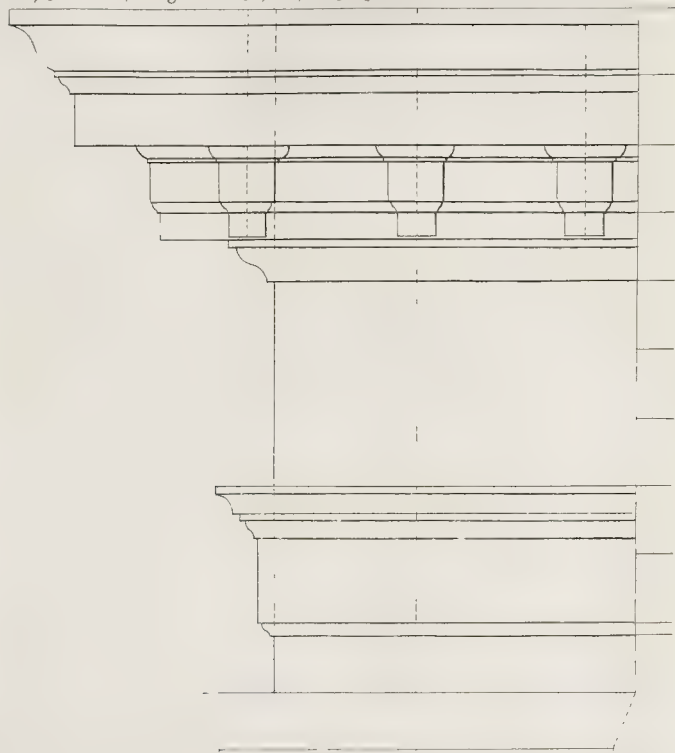






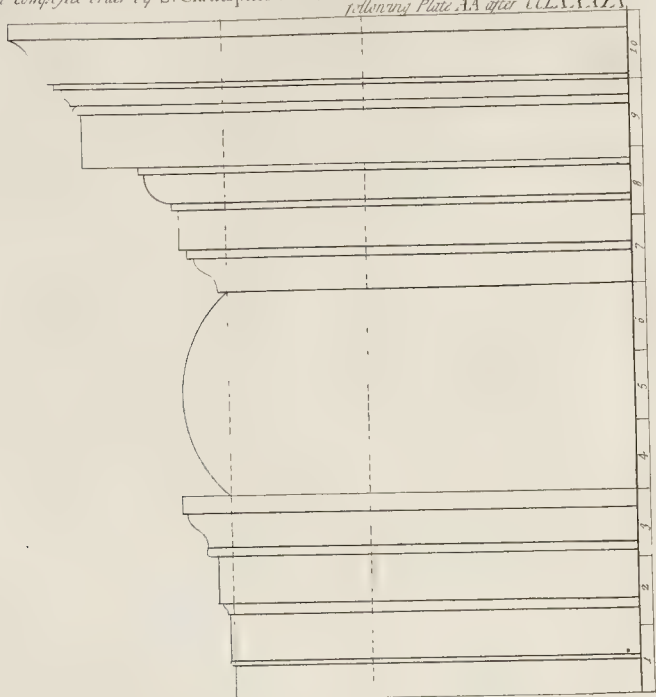


*The composite order of Inigo Jones at Banqueting House Whitehall. Plate AA to follow Plate 289*

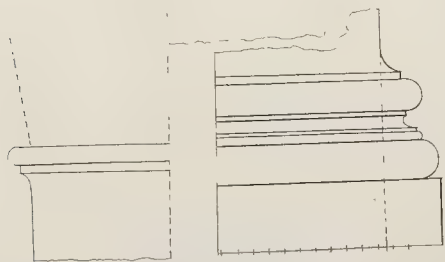




*A Composite order by S<sup>r</sup> Christopher Wren, in S<sup>t</sup> Martin's church London. Plate BB  
following Plate AA after ULYSSY.*



*This Capital, is the same as that of Palladio  
Plate 279.*

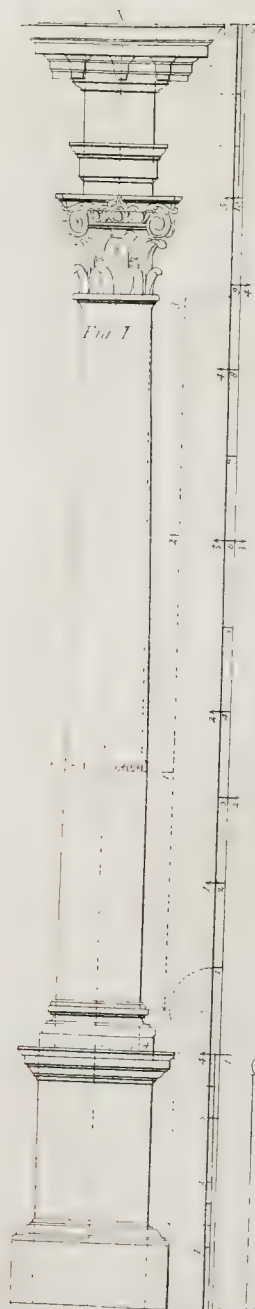


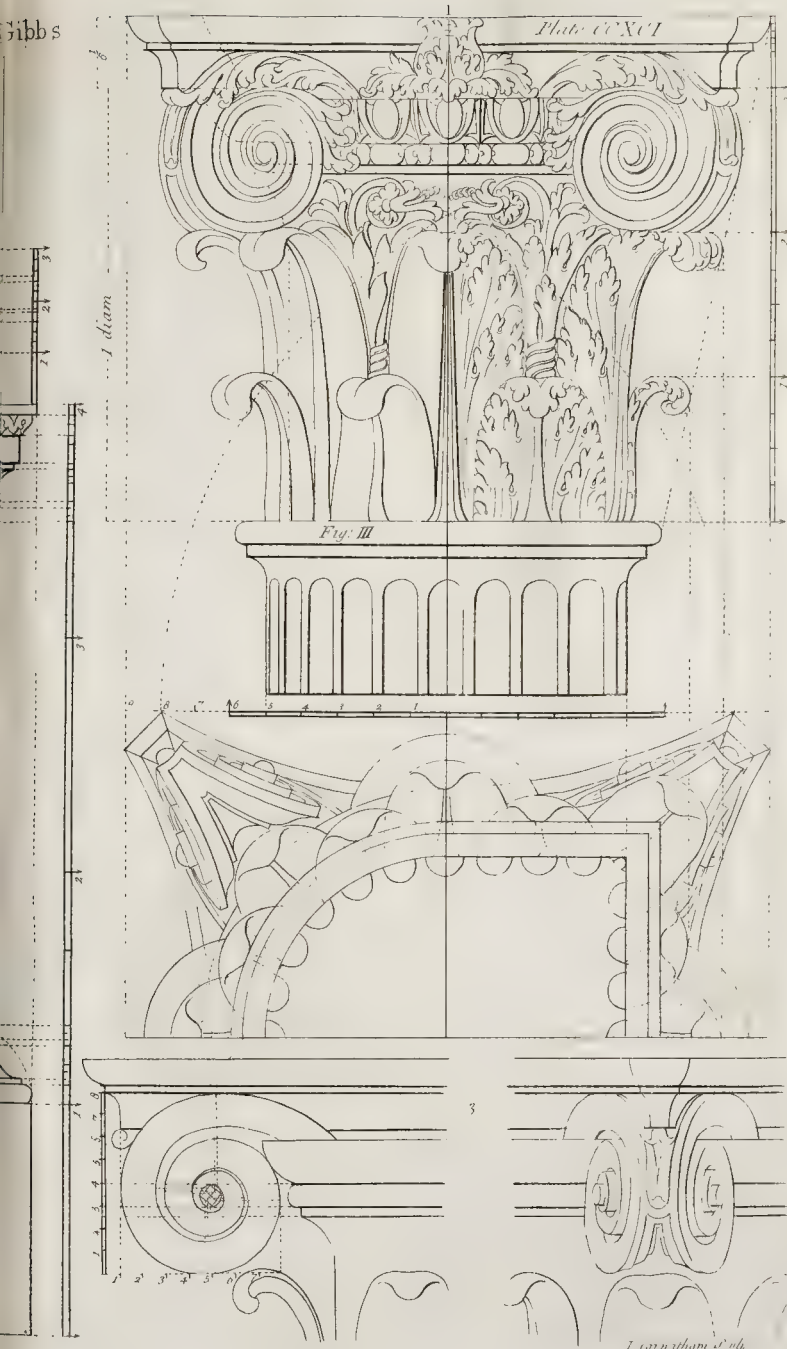
*Index*







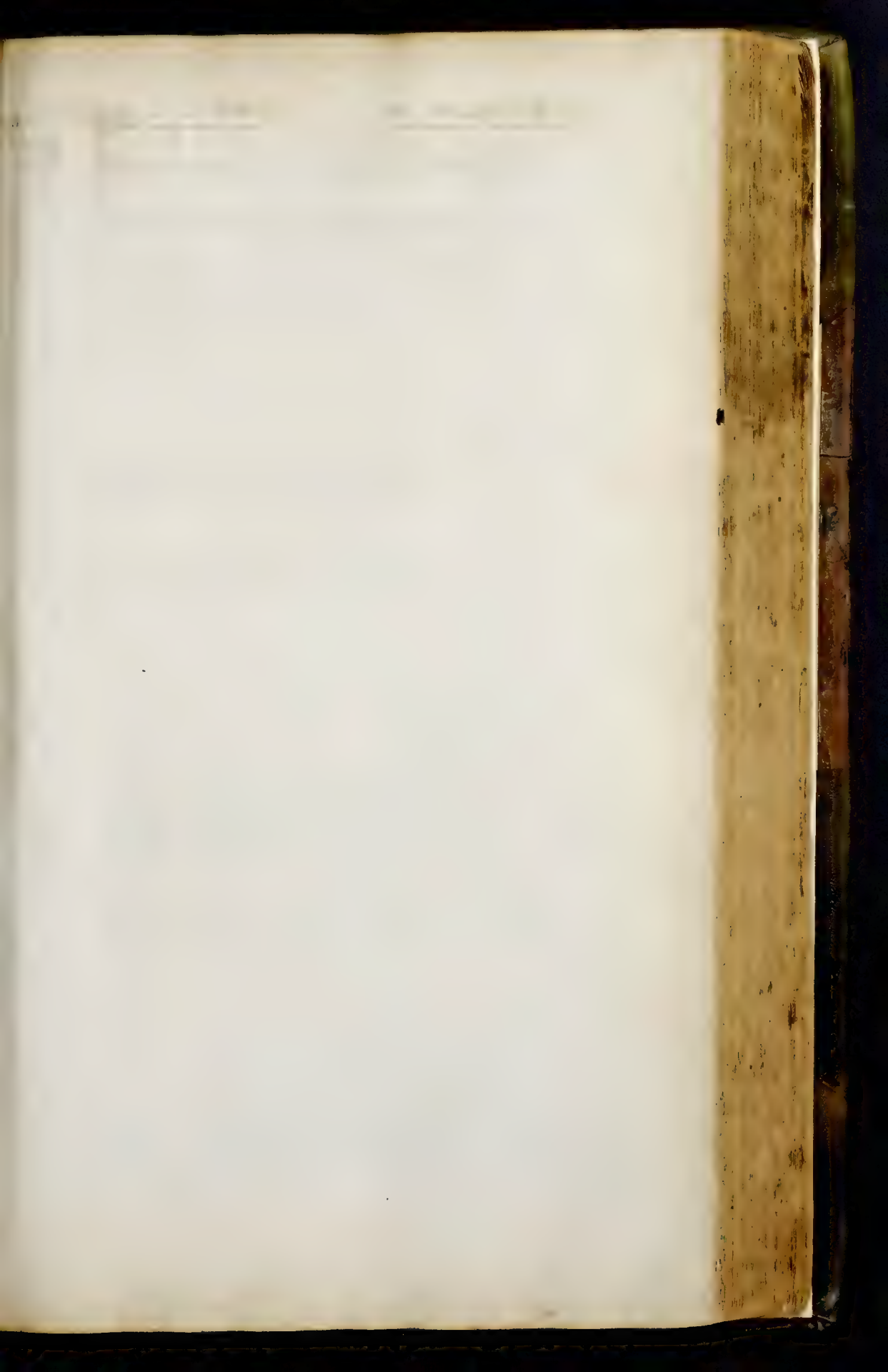


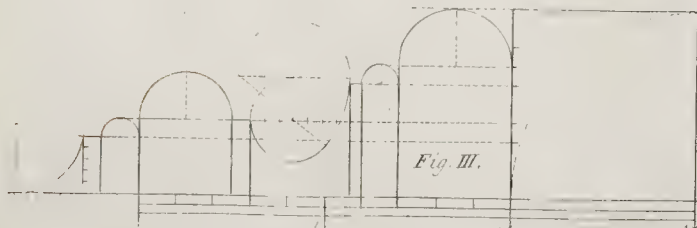
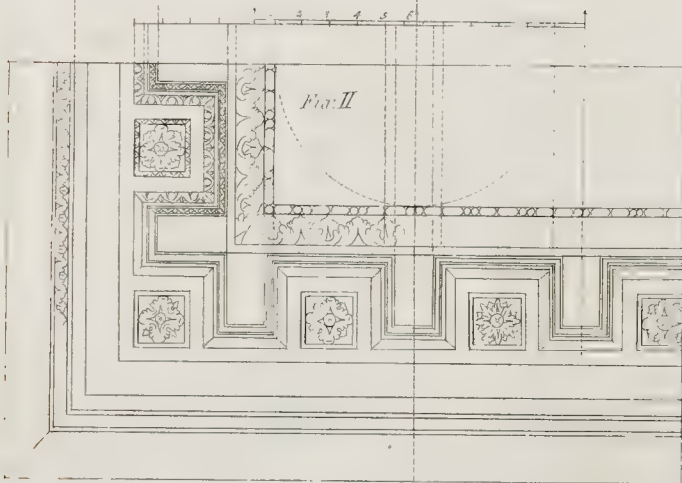
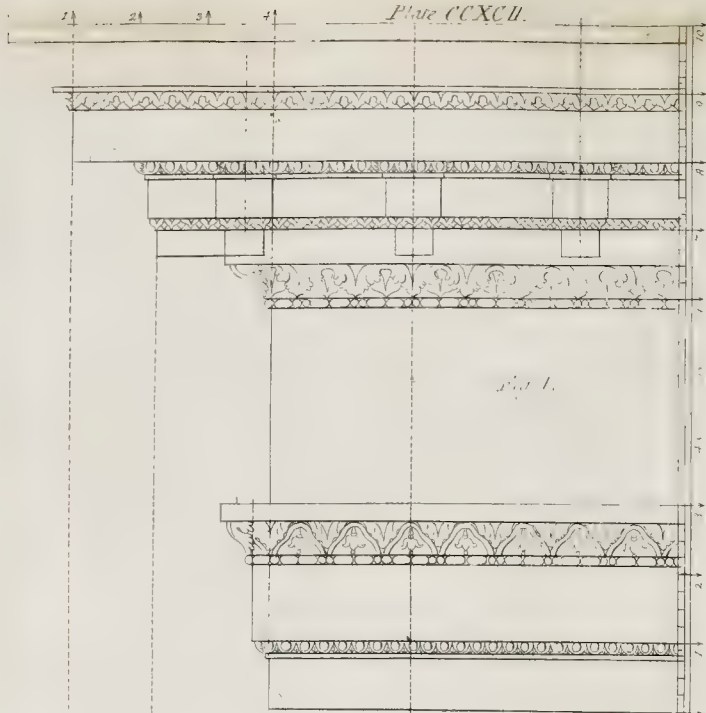


I can than only

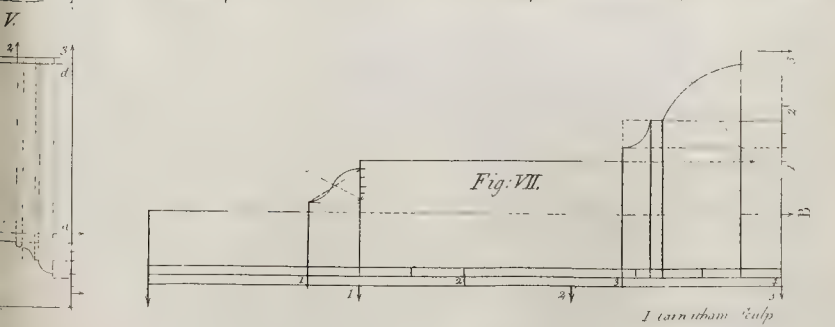
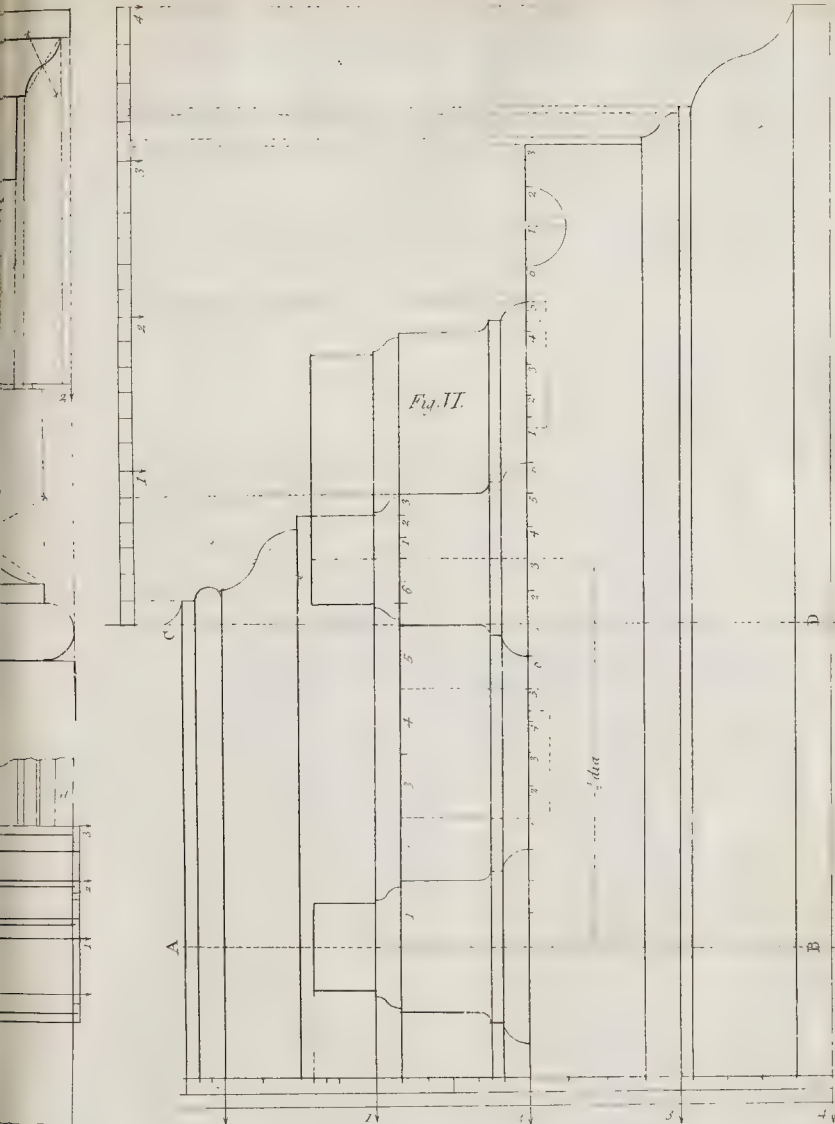








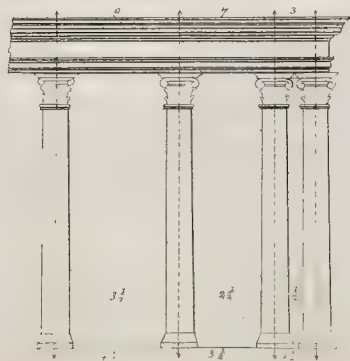
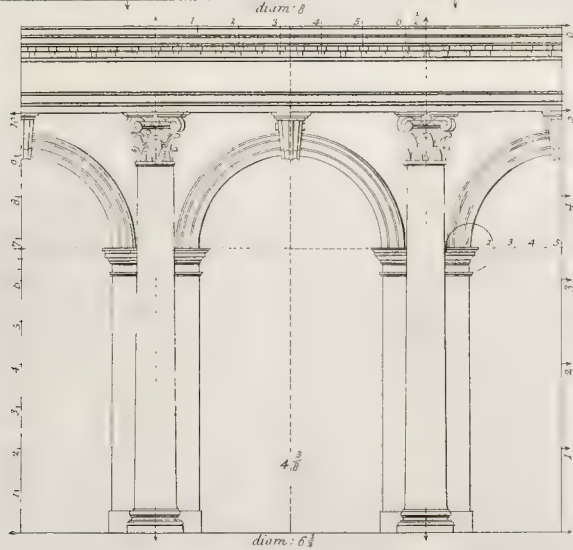
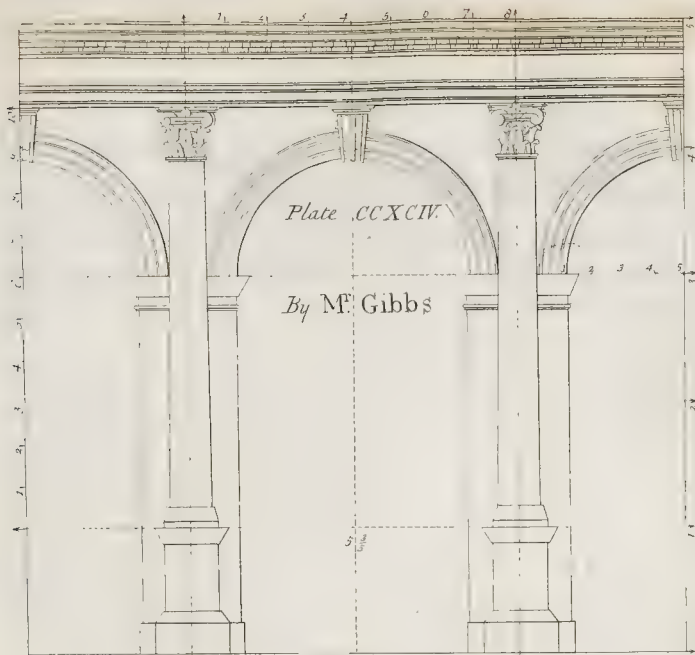
s.



*I cantham Culp*







*Isenham Sulp*





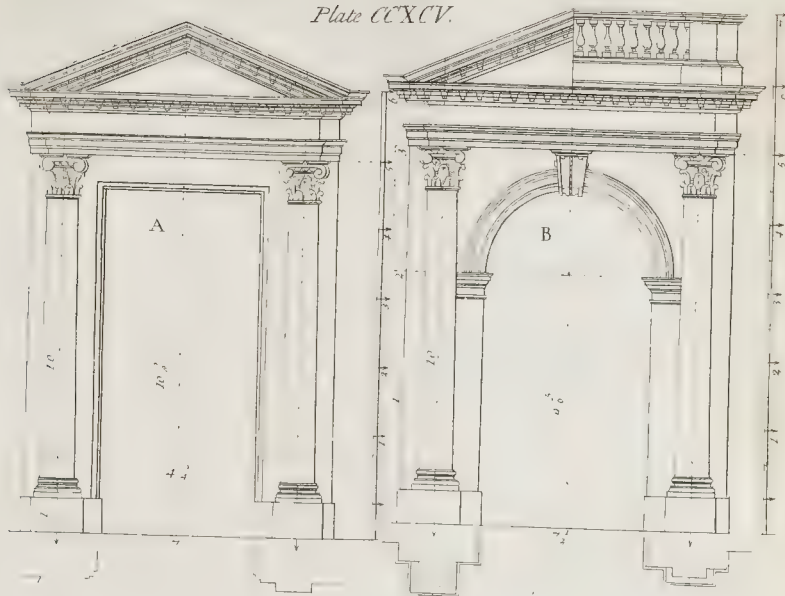
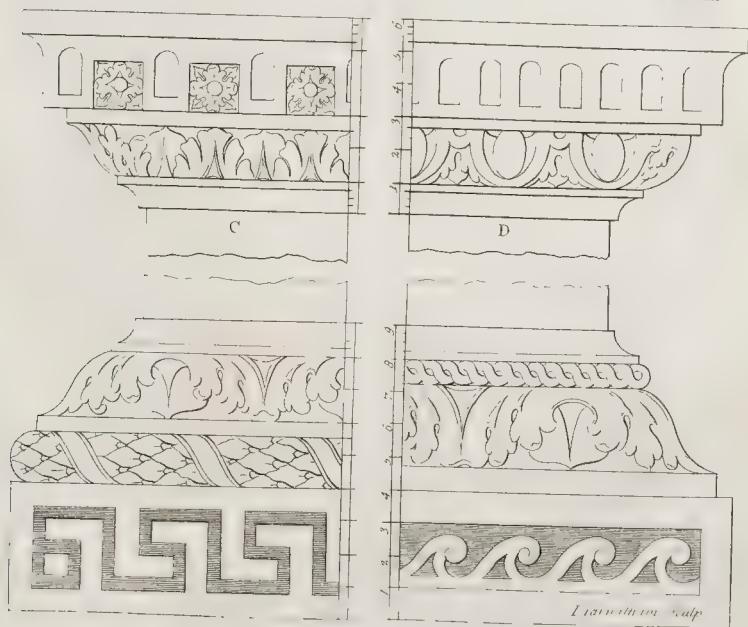


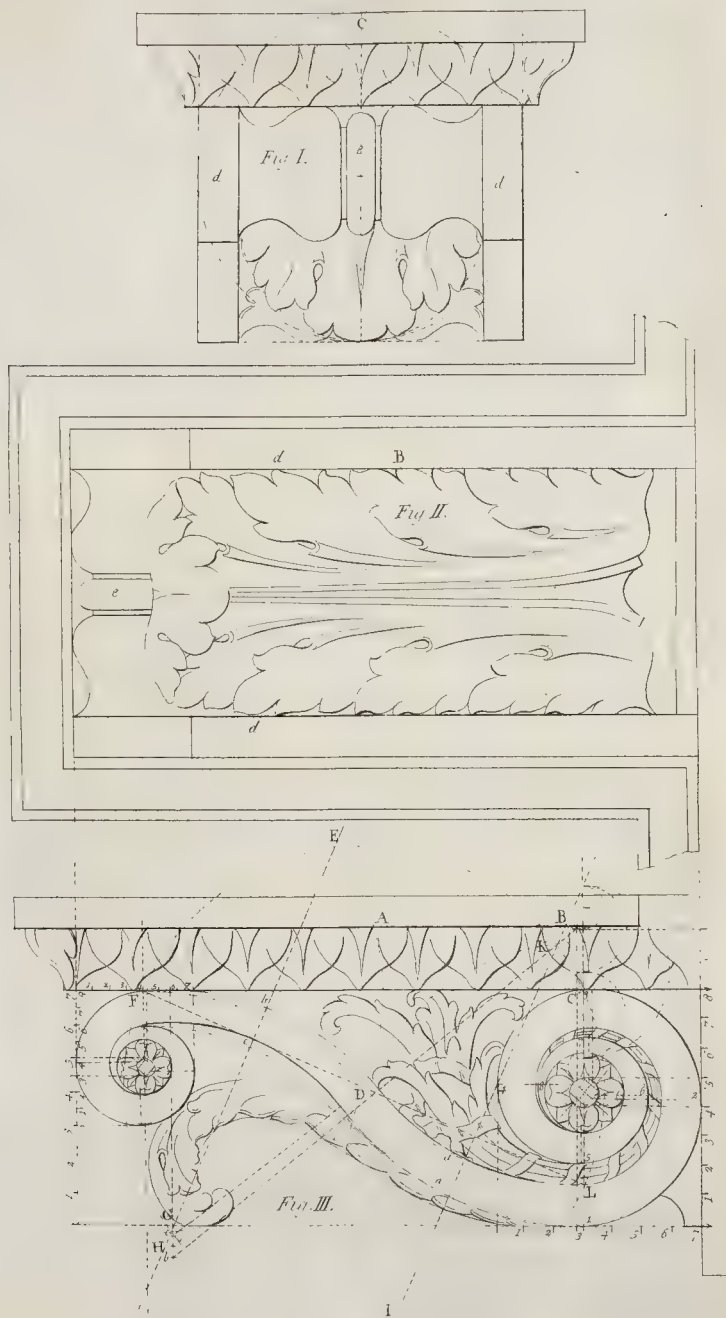
Fig. ME Gibbs





By M<sup>r</sup> Gibbs.

*Architect.*

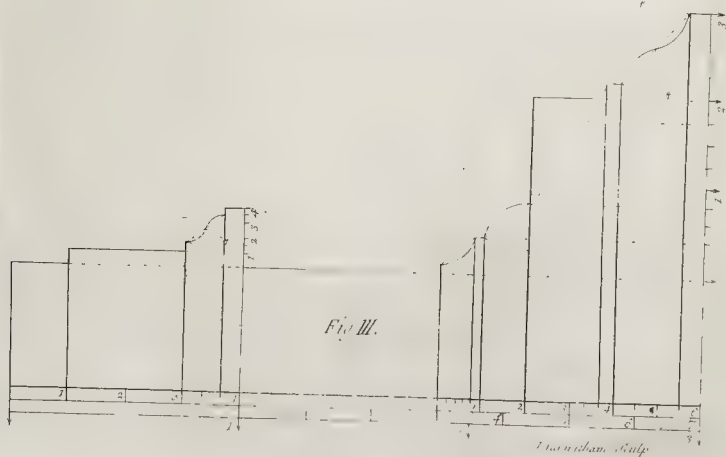
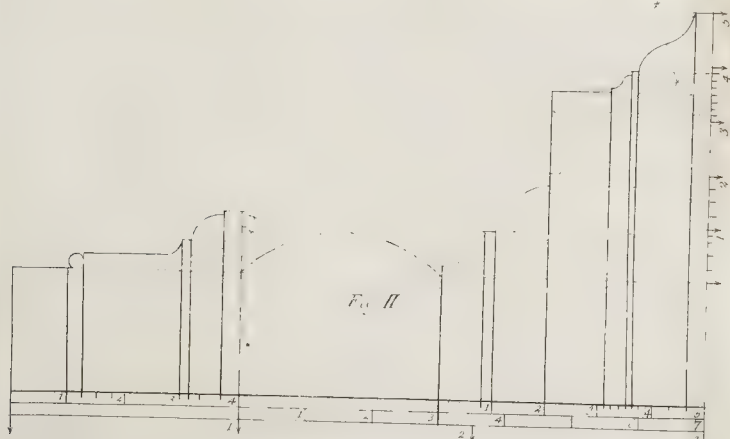
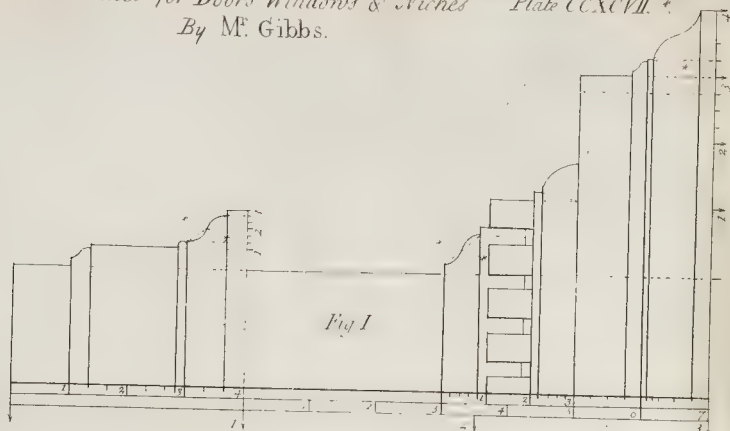


*T. Smitham. Sculp.*



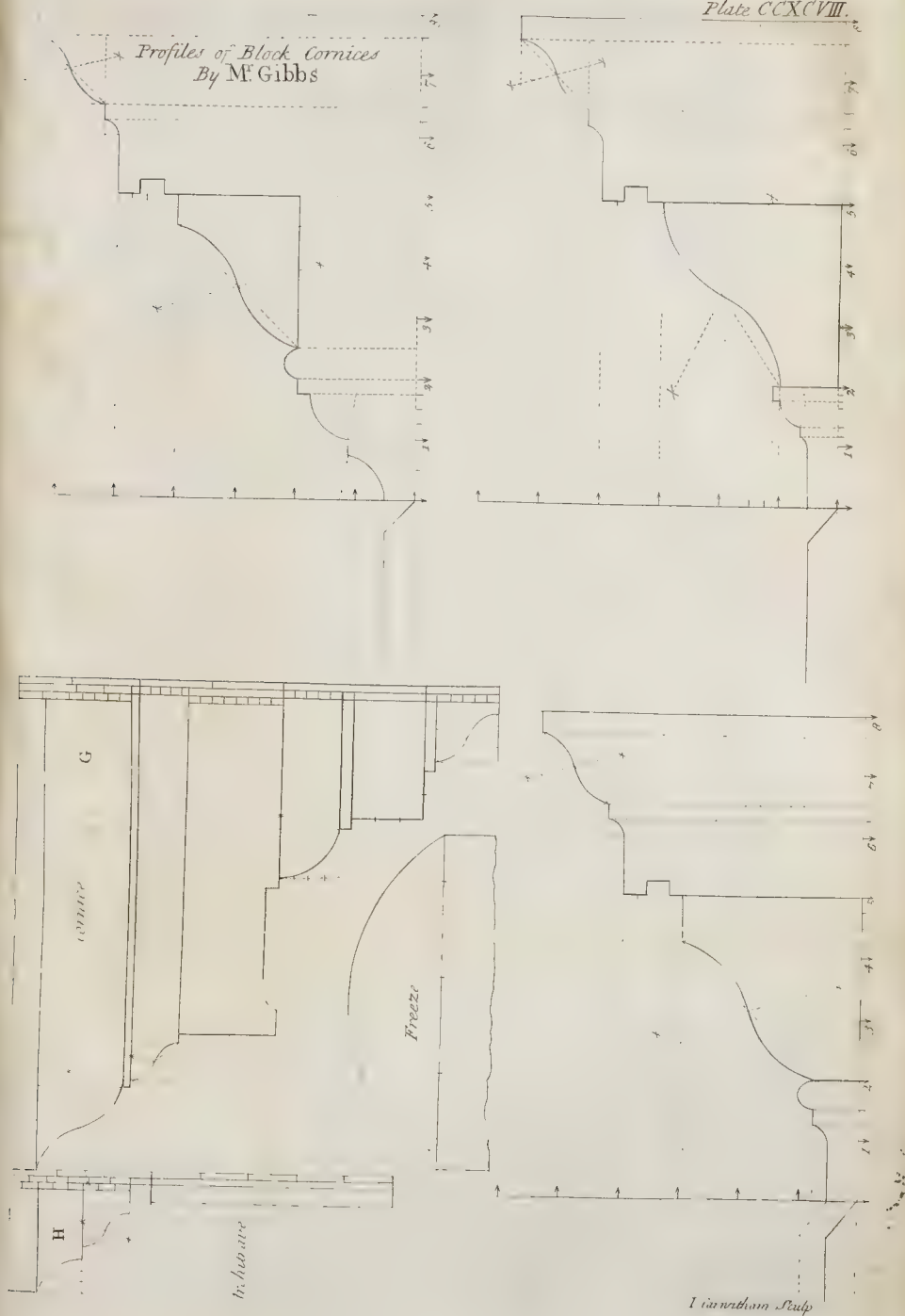


*Cornices for Doors Windows & Niches* Plate CCXCVII.  
By M<sup>r</sup>. Gibbs.



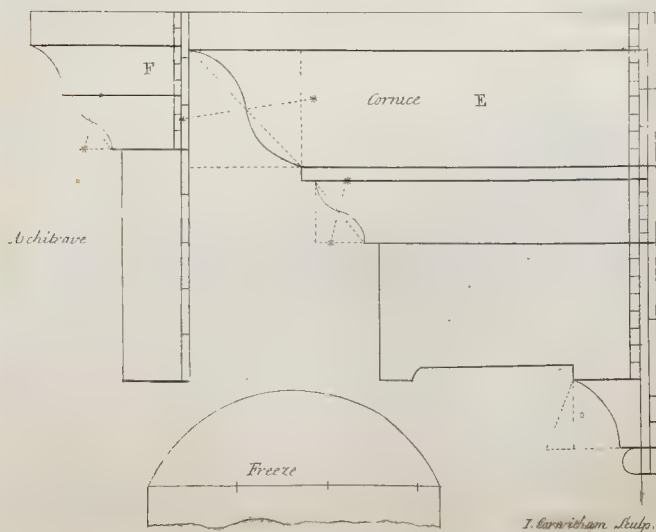
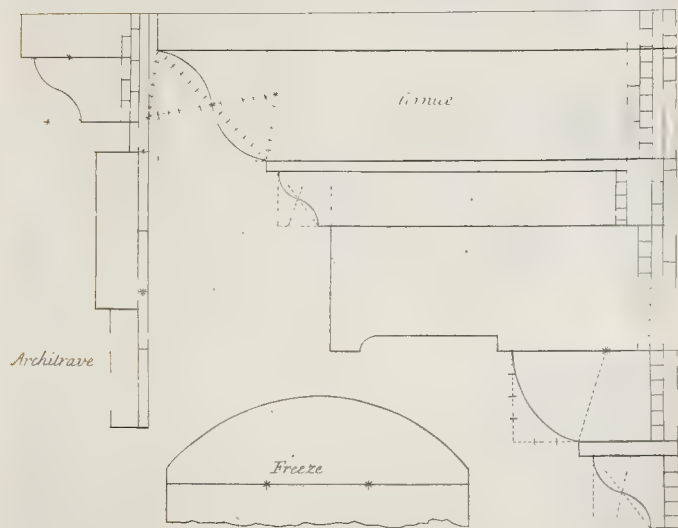
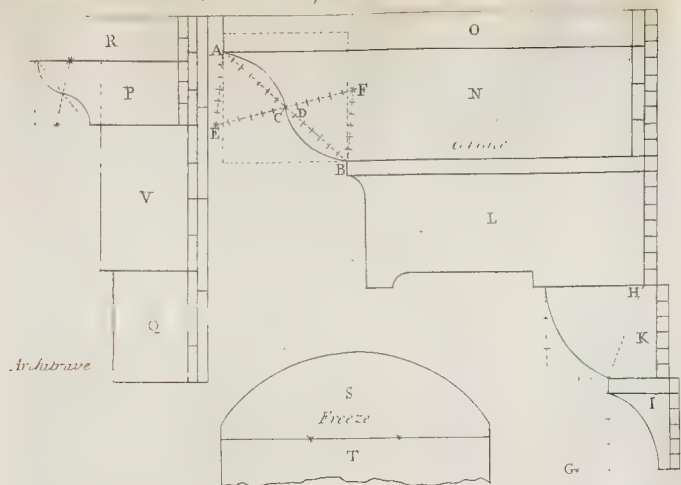


Profiles of Block Cornices  
By M<sup>r</sup> Gibbs



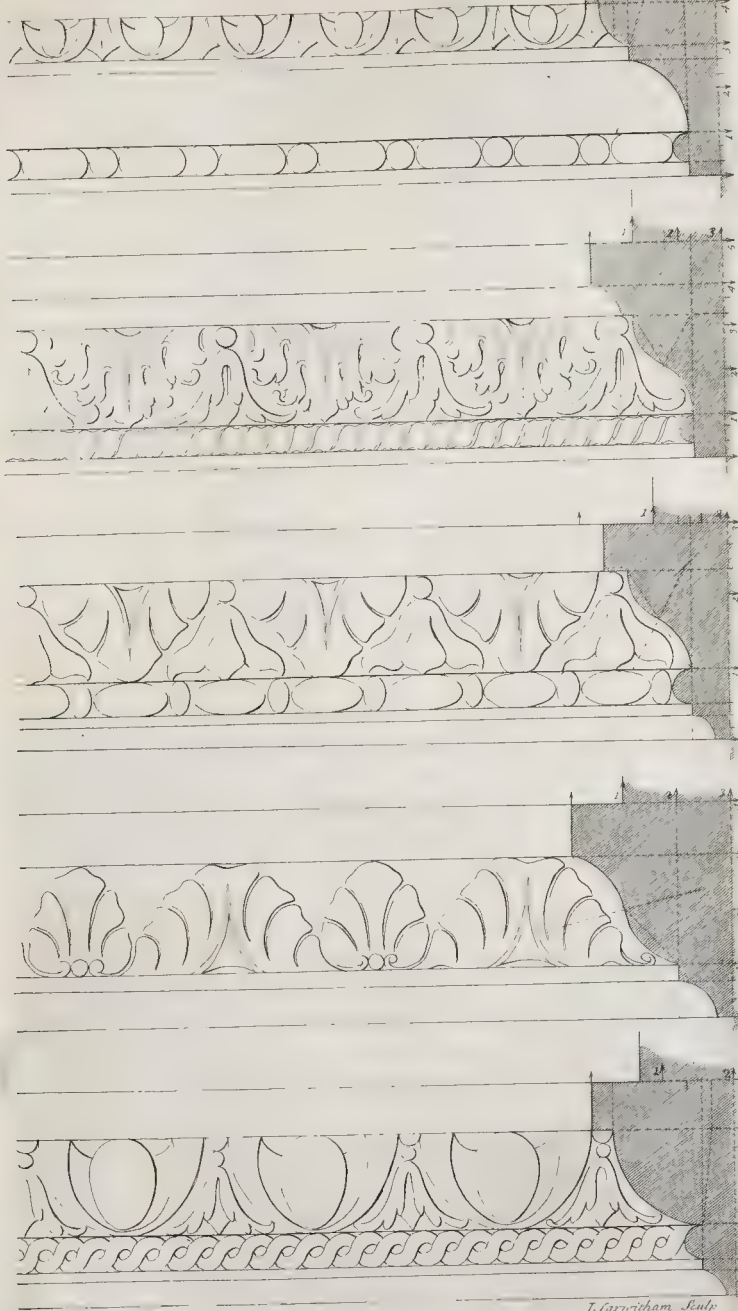
Inch and one



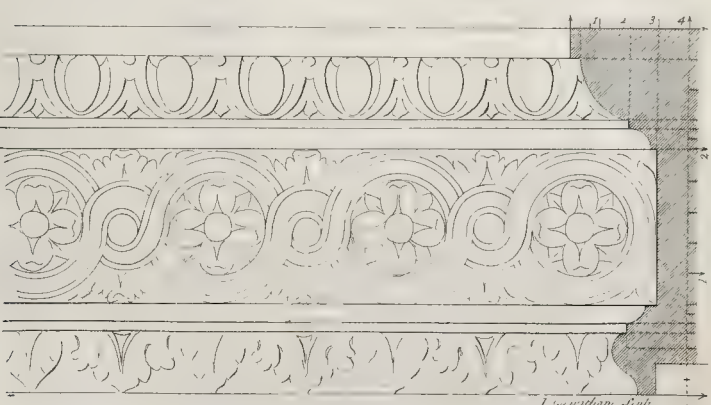
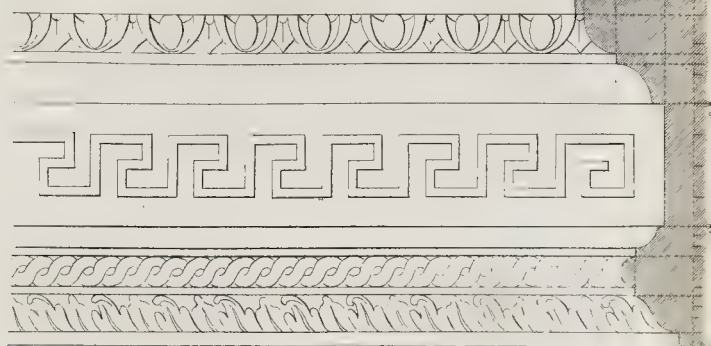








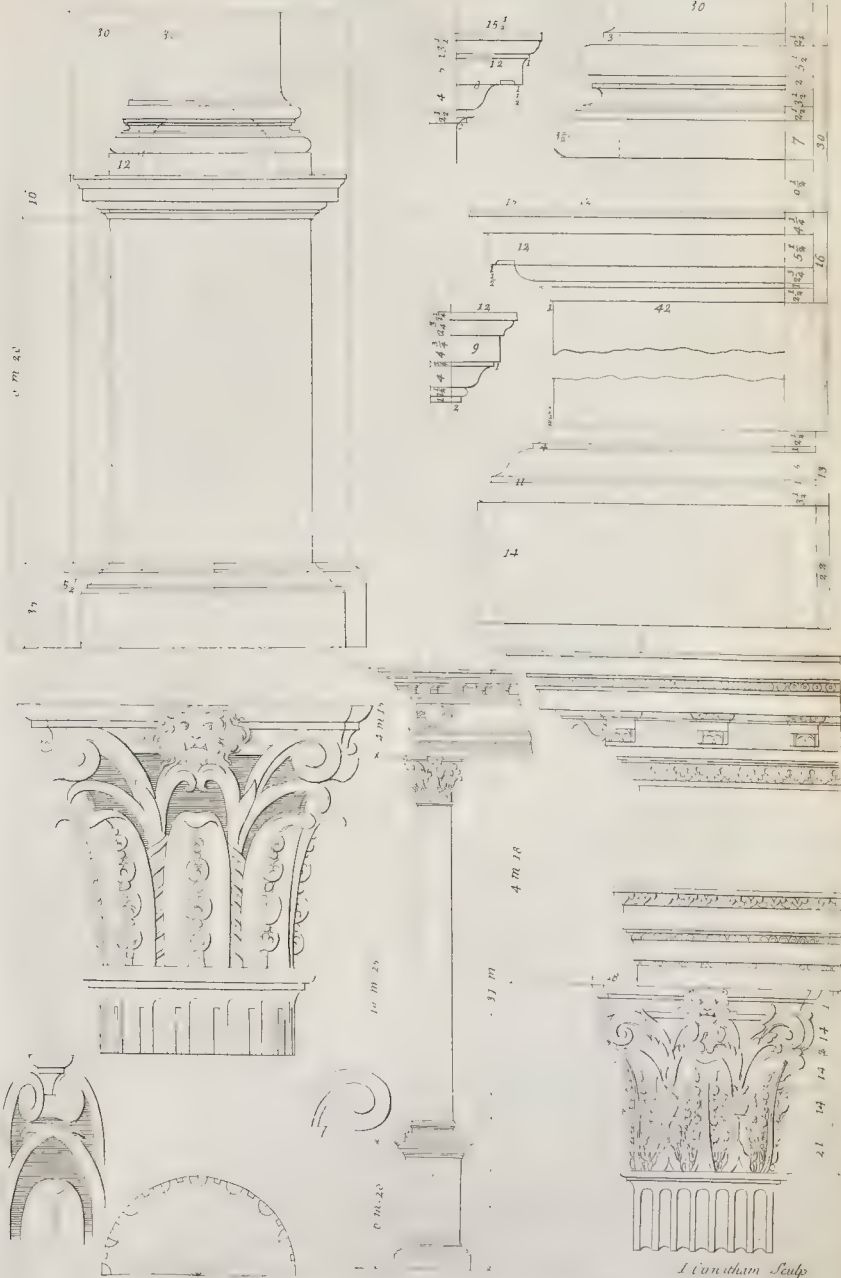






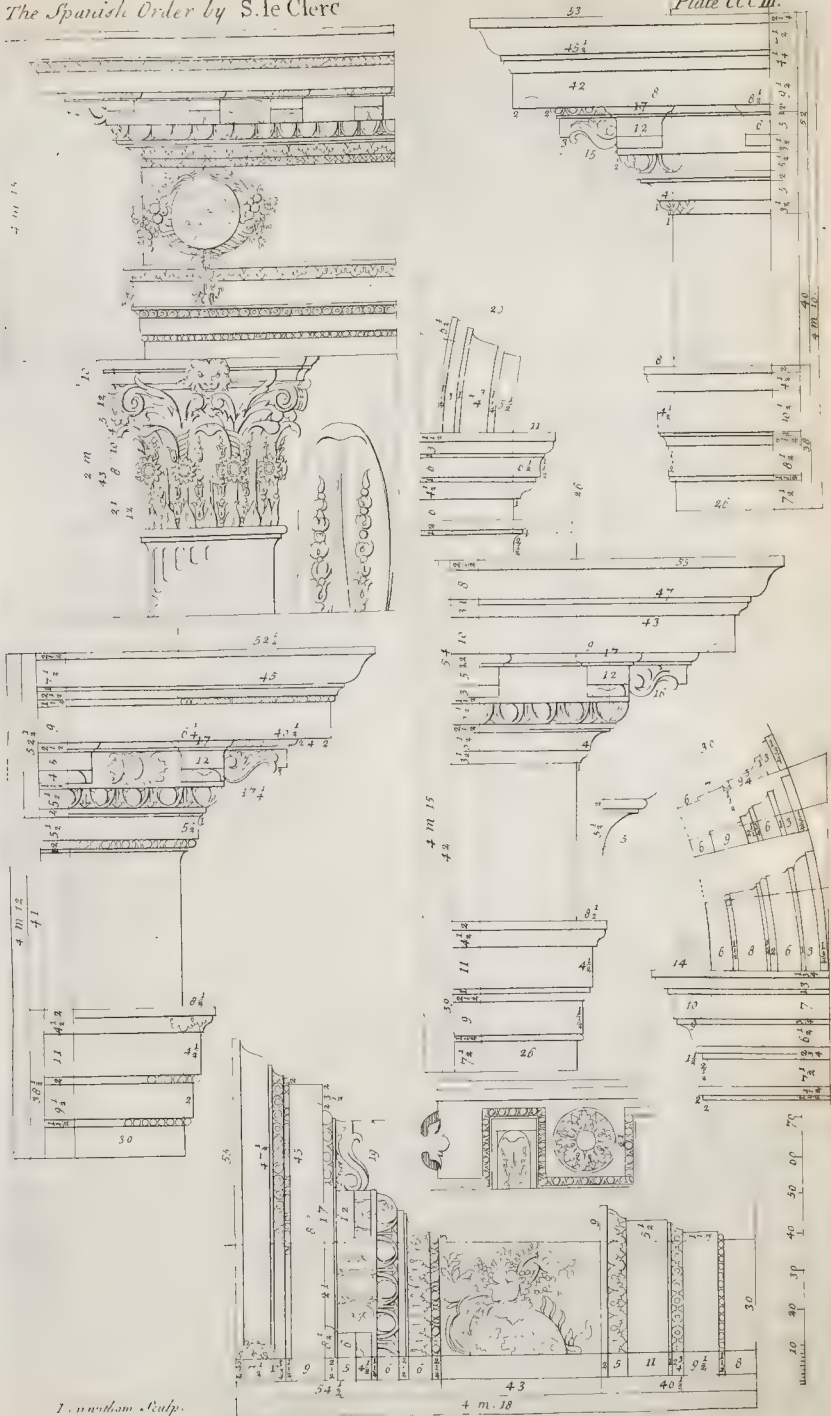






Conchum Sulp







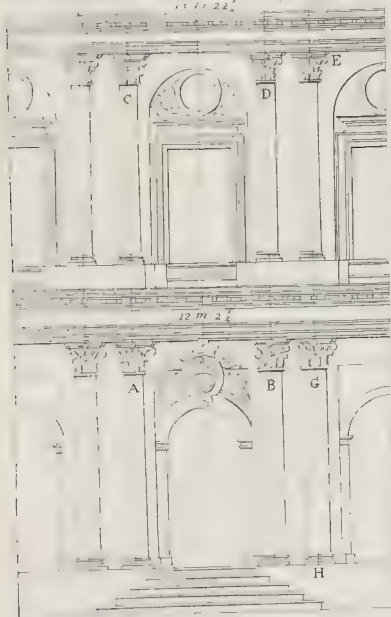








... Indian Order upon the Spanish



The drawing consists of two parts, labeled 'a' and 'b', showing the facade of the Temple of Isis at Philae. Part 'a' is a perspective view of the temple's entrance, featuring a large pylon with a colonnade of columns. The columns are decorated with hieroglyphs. Measurements are provided for the columns and the pylon. Part 'b' is a plan view of the temple, showing the layout of the columns and the pylon. Measurements are provided for the columns and the pylon.

**Measurements for Part 'a':**

- Column height: 14.7 m
- Column width: 3 m 15
- Column spacing: 4 m 25
- Column width: 4 m 15
- Column width: 2.4 m 10
- Column width: 4 m
- Column width: 12 m
- Column width: 3 m
- Column width: 4 m
- Column width: 10 m 15
- Column width: 2.3 m 25

**Measurements for Part 'b':**

- Column height: 14.7 m
- Column width: 3 m 15
- Column spacing: 4 m 25
- Column width: 4 m 15
- Column width: 2.4 m 10
- Column width: 4 m
- Column width: 12 m
- Column width: 3 m
- Column width: 4 m
- Column width: 10 m 15
- Column width: 2.3 m 25

The image contains three architectural drawings of Roman temples, each showing a front elevation with columns and a pediment. Dimensions are provided in meters (m).

- Corinthian:** The temple has a pediment height of 4 m 55. The width of the pediment is 14 m 25. The height of the columns is 20 m. The width of the column spacing is 4 m 5. The width of the column itself is 14 m.
- Spanish:** The temple has a pediment height of 4 m 15. The width of the pediment is 12 m 25. The height of the columns is 19 m 25. The width of the column spacing is 4 m 5. The width of the column itself is 14 m.
- Roman:** The temple has a pediment height of 4 m 55. The width of the pediment is 11 m. The height of the columns is 19 m 25. The width of the column spacing is 4 m. The width of the column itself is 12 m.

*Spanish Order*

Spanish Order

N 2 1/2 F

24 m. 5

12 m. 14

10 m. 25

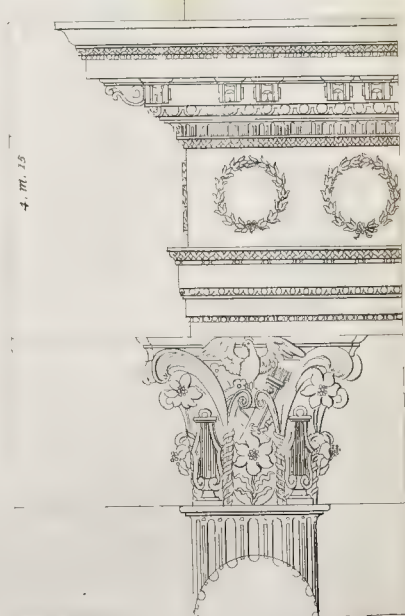
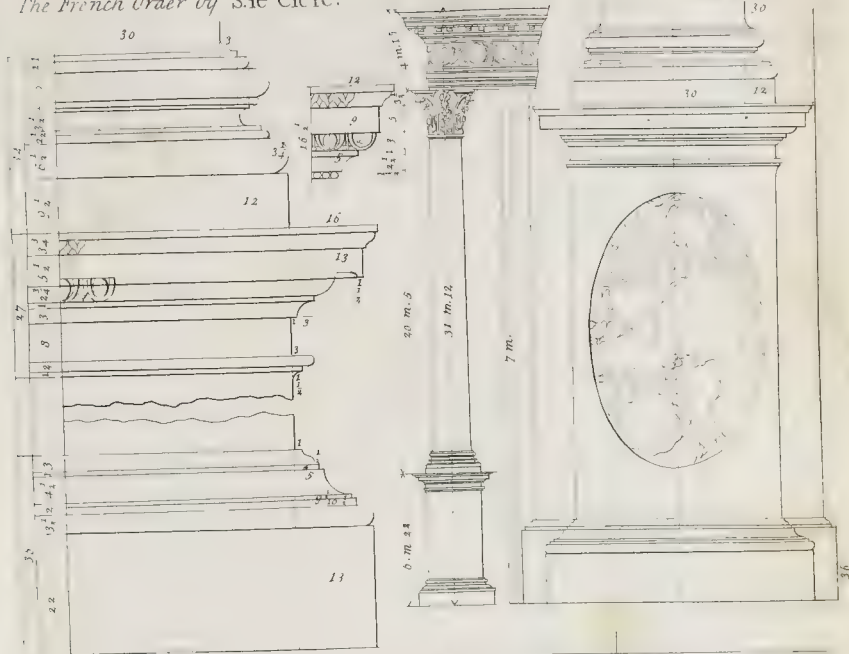
A

B

G.

O.M.S. D





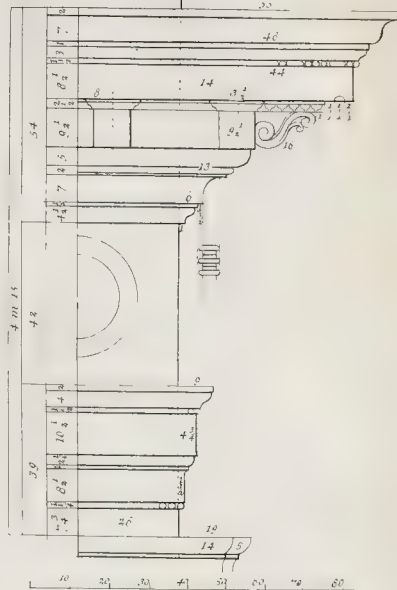
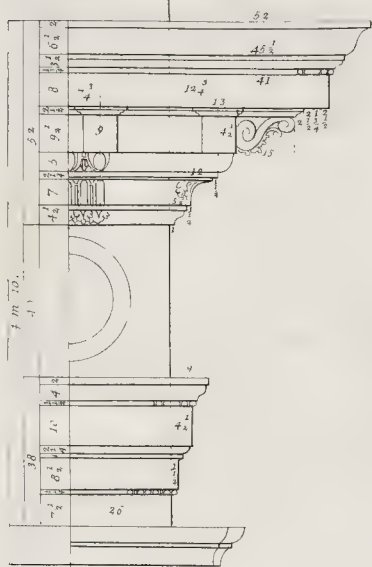




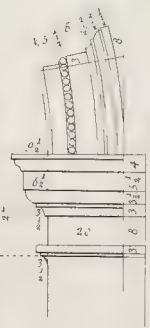
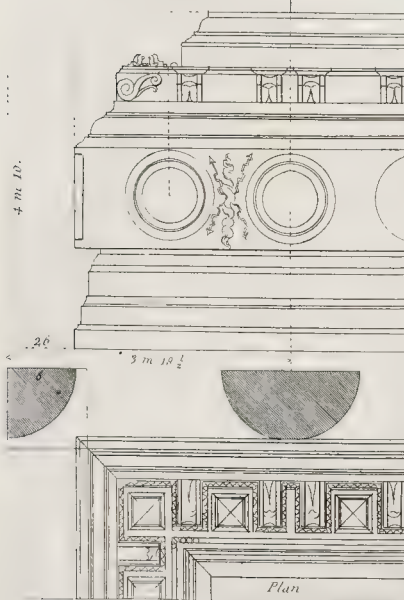


The French Order by Ste Clerc

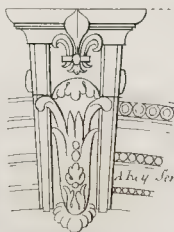
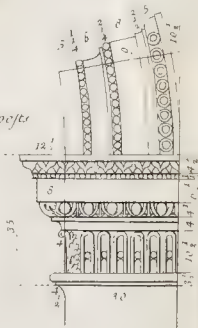
Plate CCCVII.



Little Entablature



Impeste



Front View

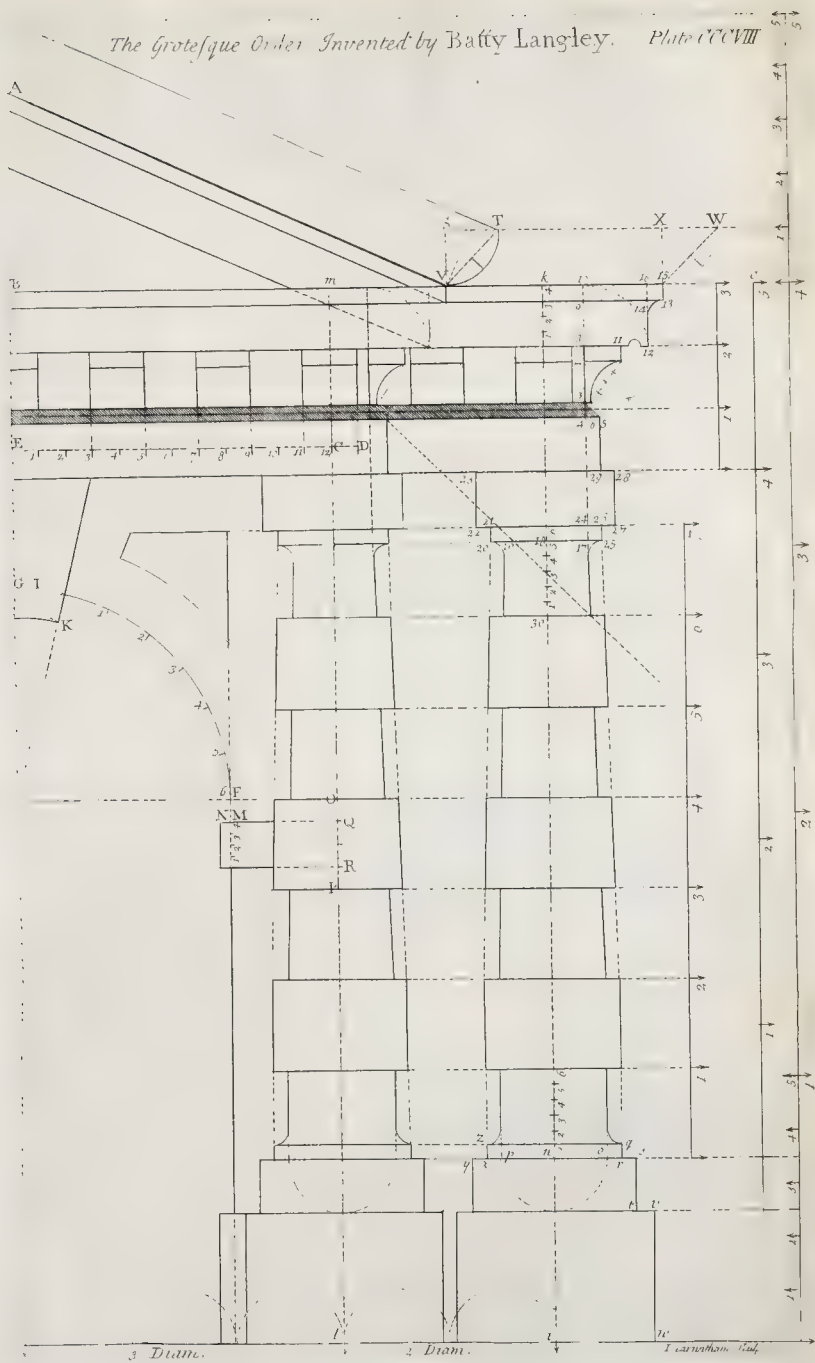


Profile View

1 Garrotham Sulp.



*The Grotesque Order Invented by Batty Langley. Plate CVIII*

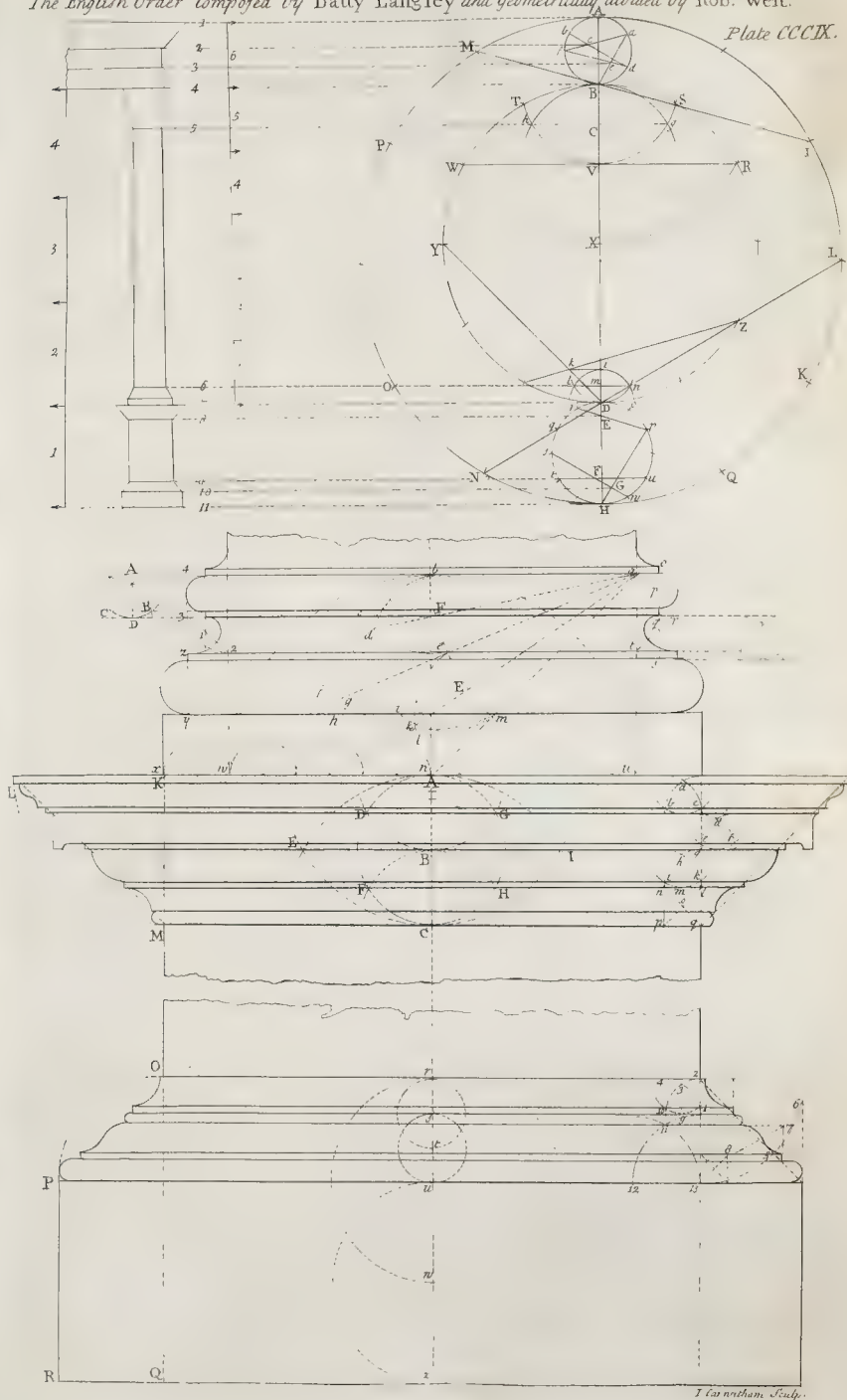






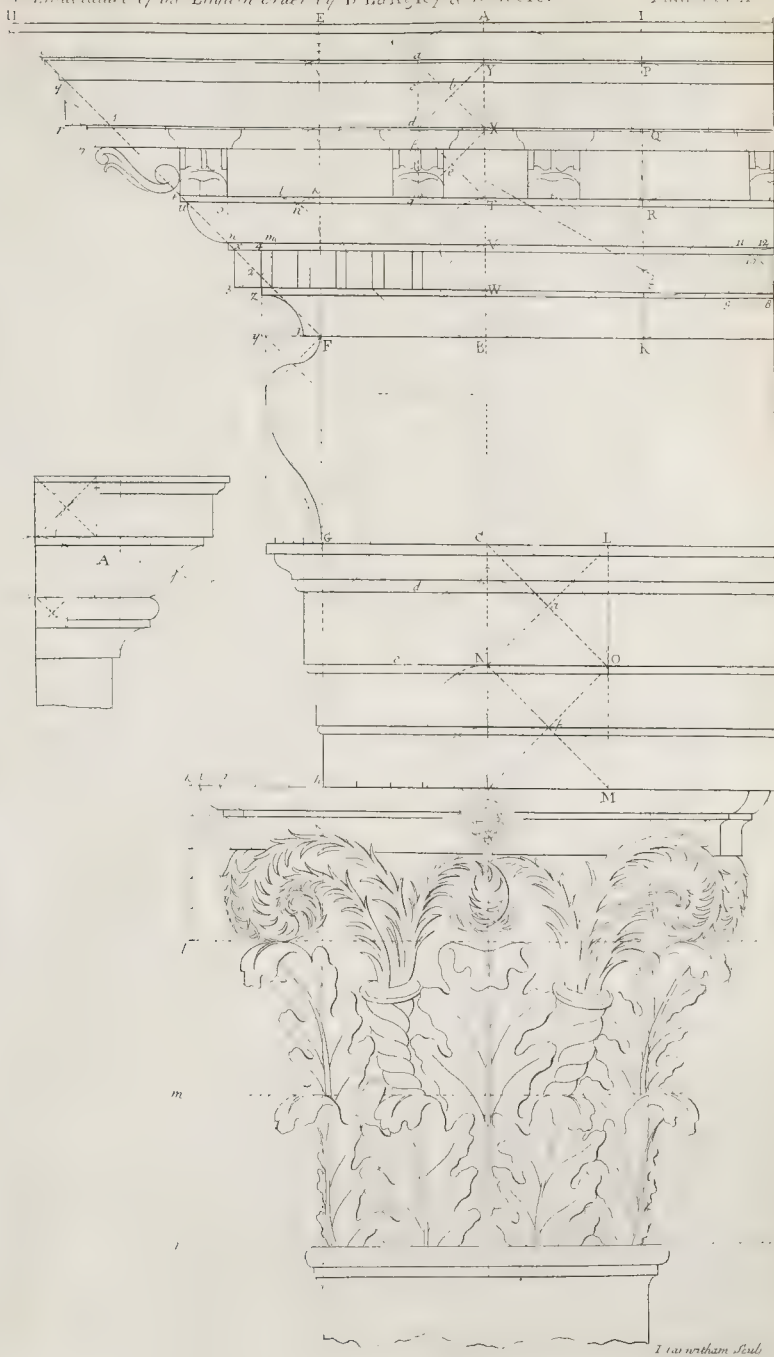
The English Order Composed by Battie Langley and Geometrically divided by Rob<sup>t</sup> West.

Plate CCCIX.

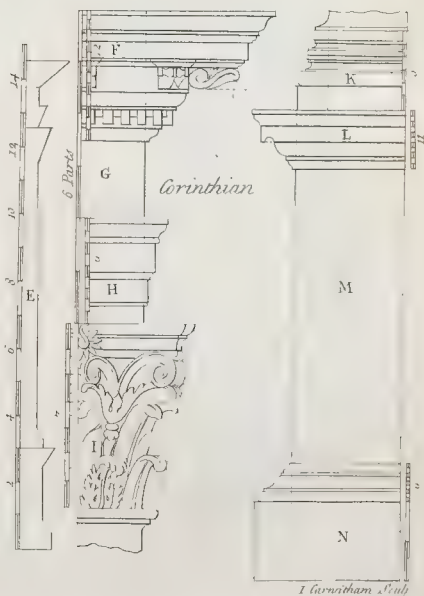
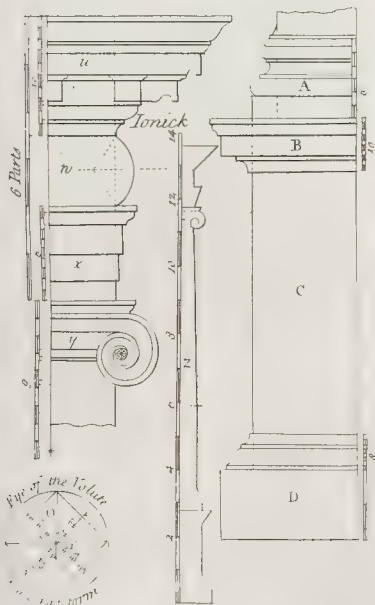
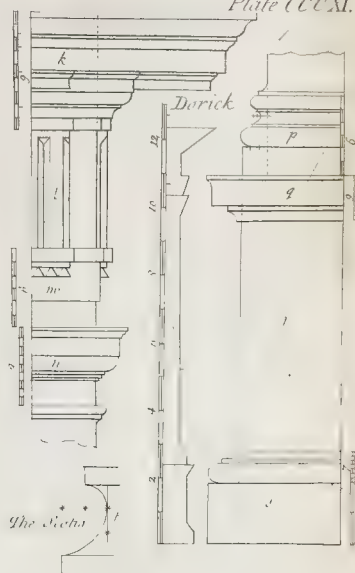
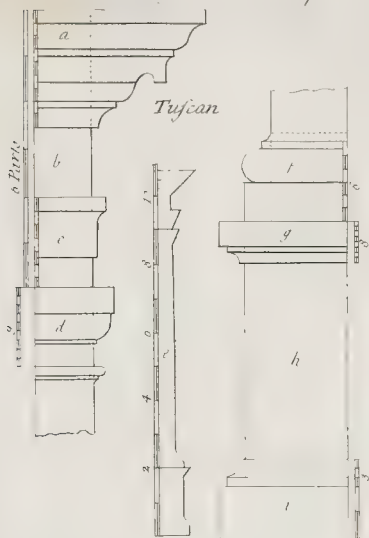






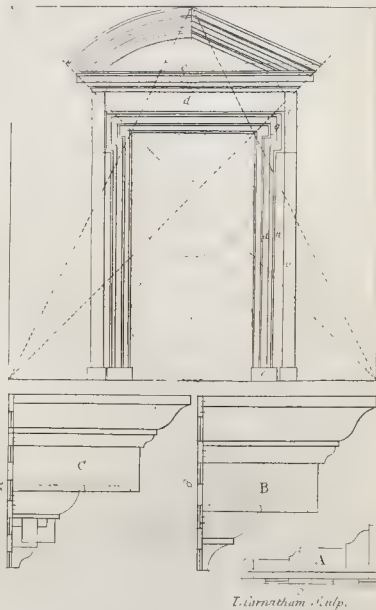
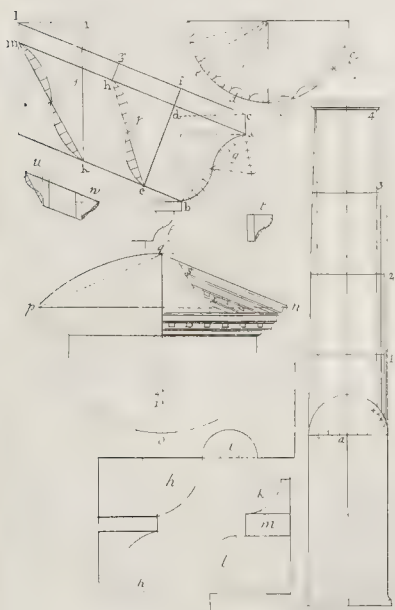
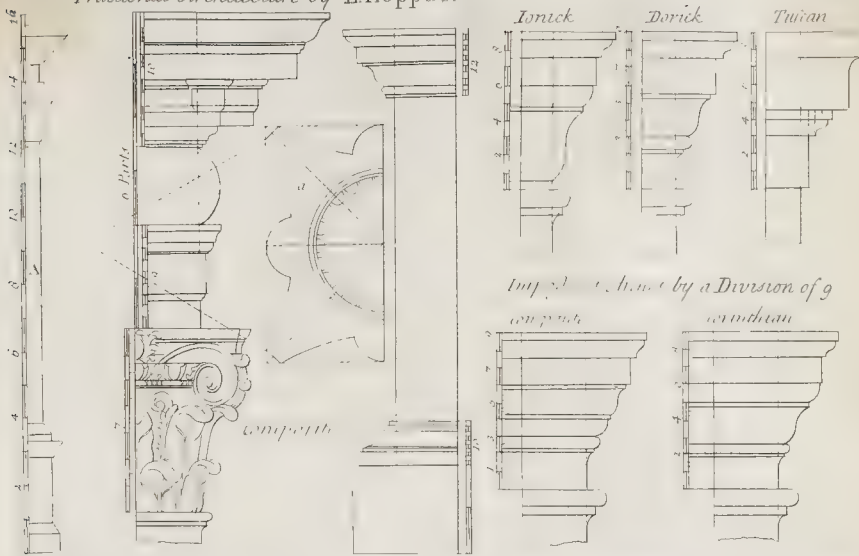










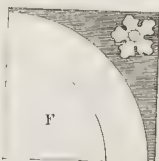
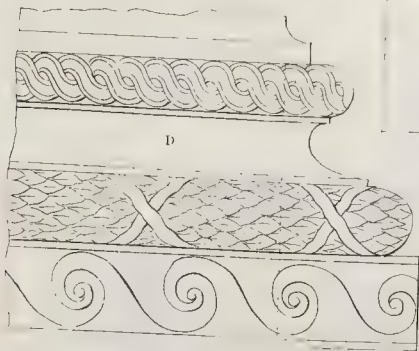
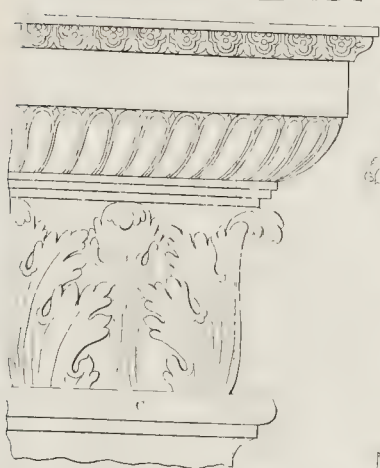


T. Carinthum, C.ulp.



By Barozzio. & serlio.

Plate CCCXIII.



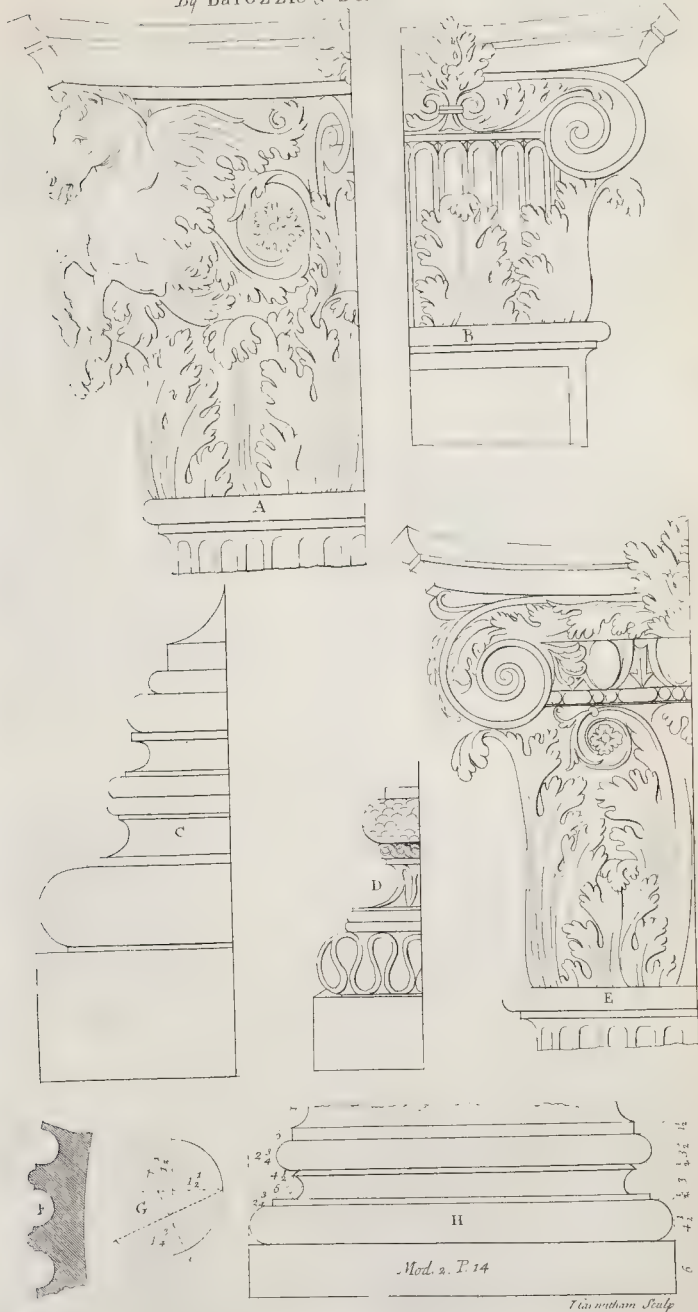
I. (arriviam) Sulp.





By Barozzio & Serlio.

Plate CCCXII.

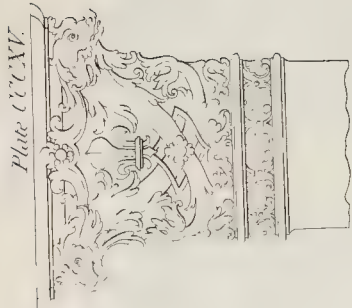
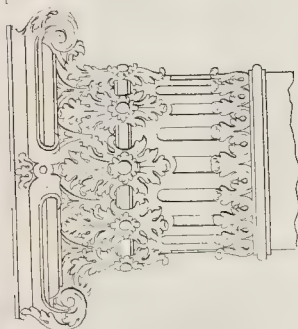
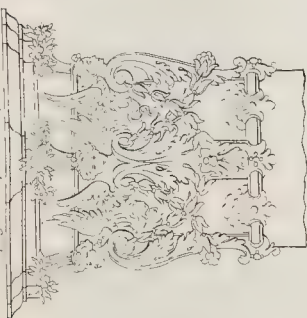


T. 14





*Composite Capitals by I. Berain.*

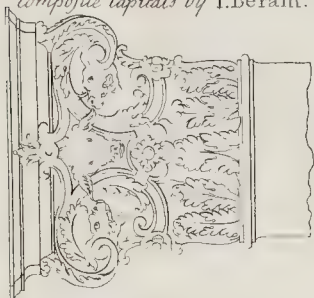


*Plute CCXV.*

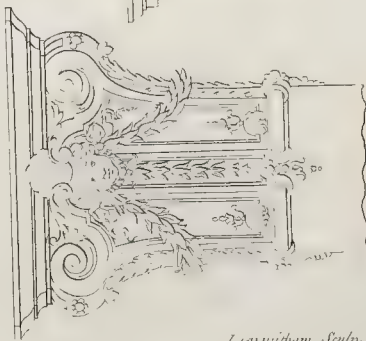
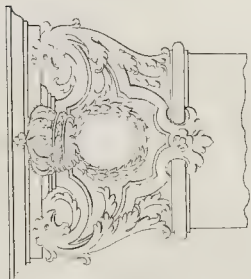
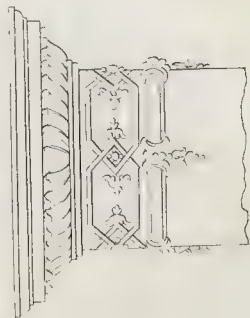
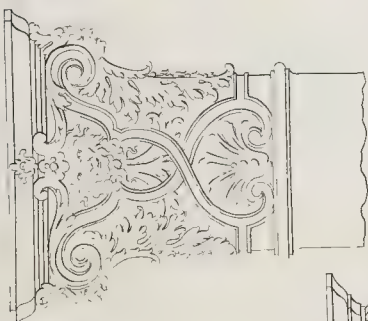
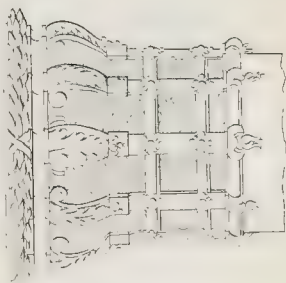
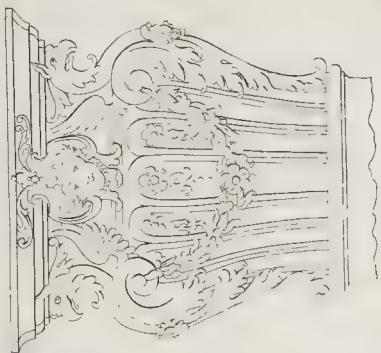
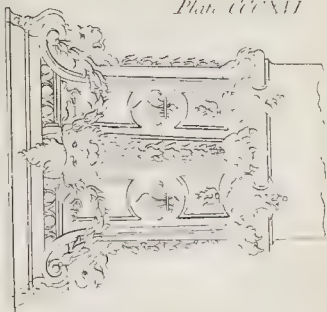
*Terminations side*



*Composite capitals by I. Berain.*



*Plat. CCXII*



*I. carwitham Sculp.*

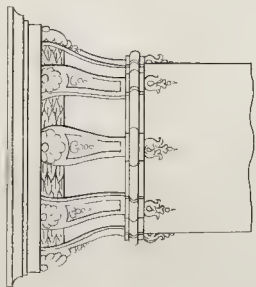
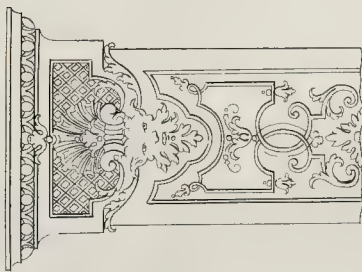
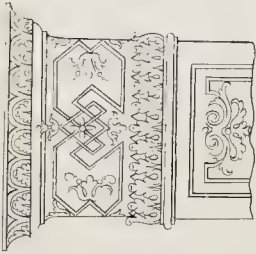
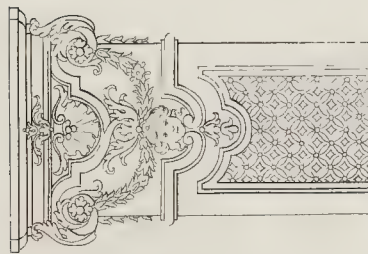
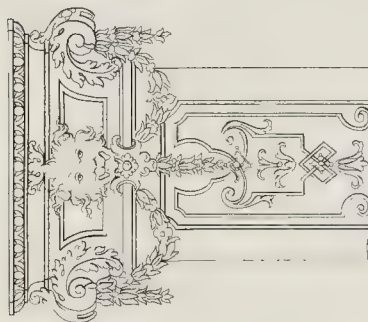
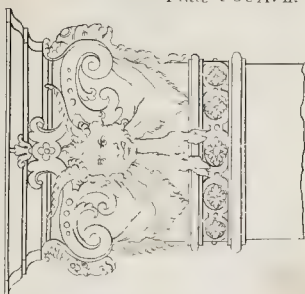
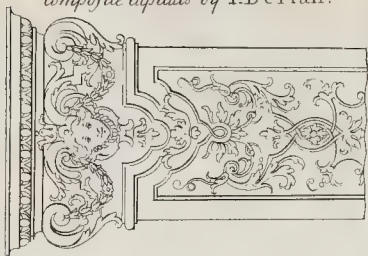






*Composite capitals by I. Berian.*

*Plate CCCXVII.*



*I. Larnitham Sculp*



The Orders of the  
Persians & Cariatides by  
J. Evelyn & S. le Clerc.

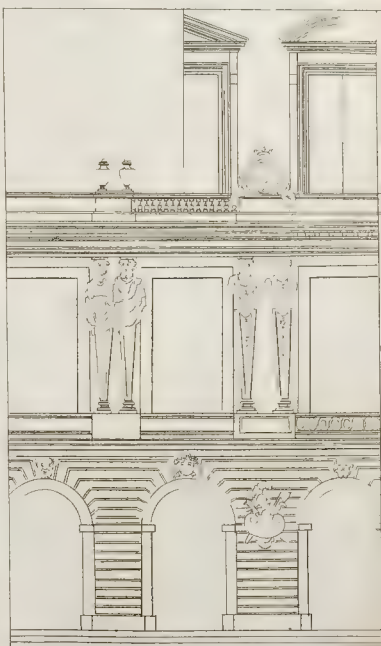
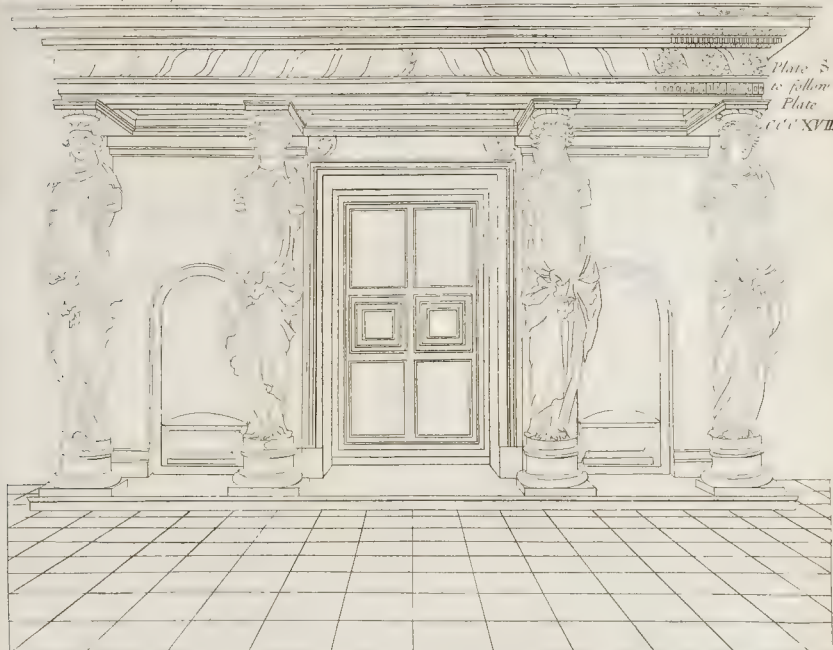






The Order of 4 Caryatides Sustaining a Tribunal

Desig. by J. Goussier in the inner court  
chamber in the Louvre

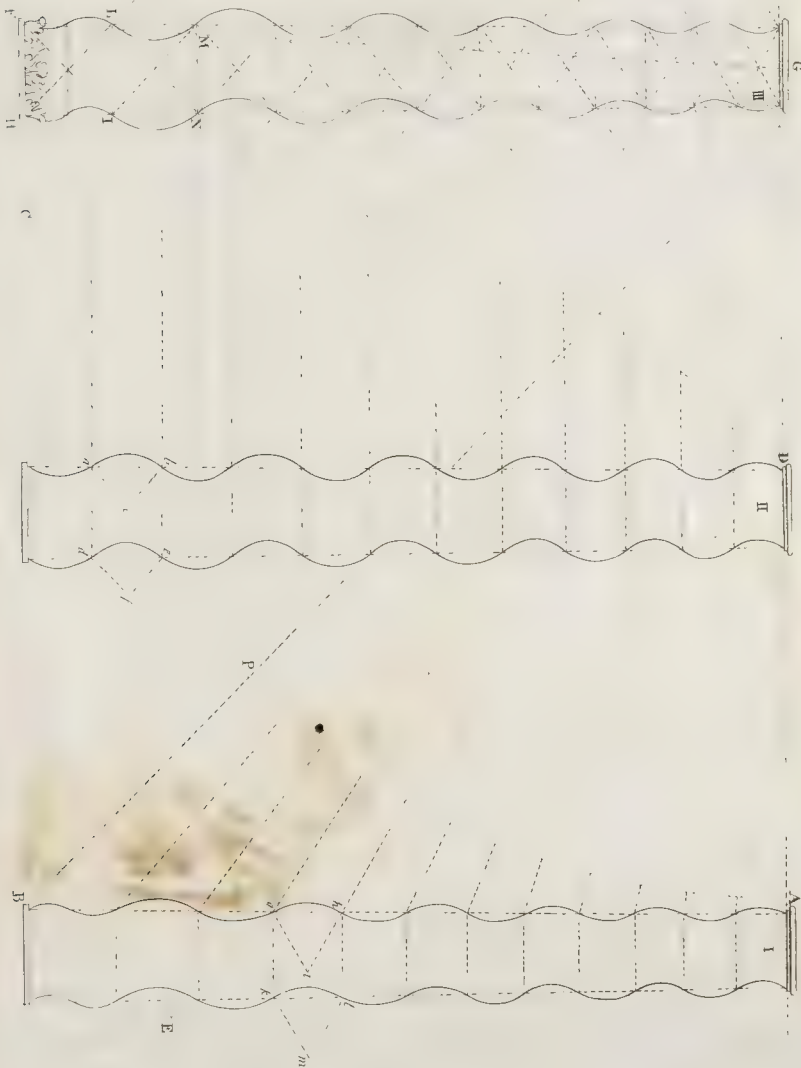






The Manner of wreathing y shafts-  
of Columns by Pozzo.

Plate V to follow Plate S  
after Plate CCCXVIII.





By S. Serlio.

Plate VT to follow Plate  
T after Plate CCCXVIII.

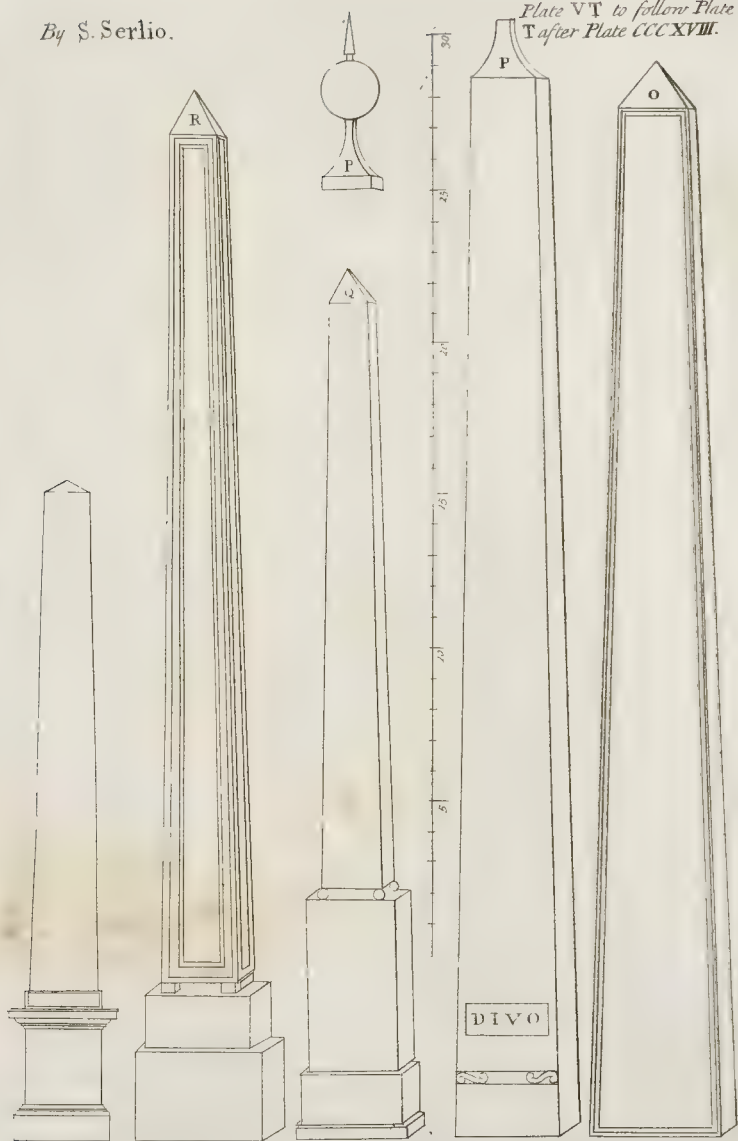
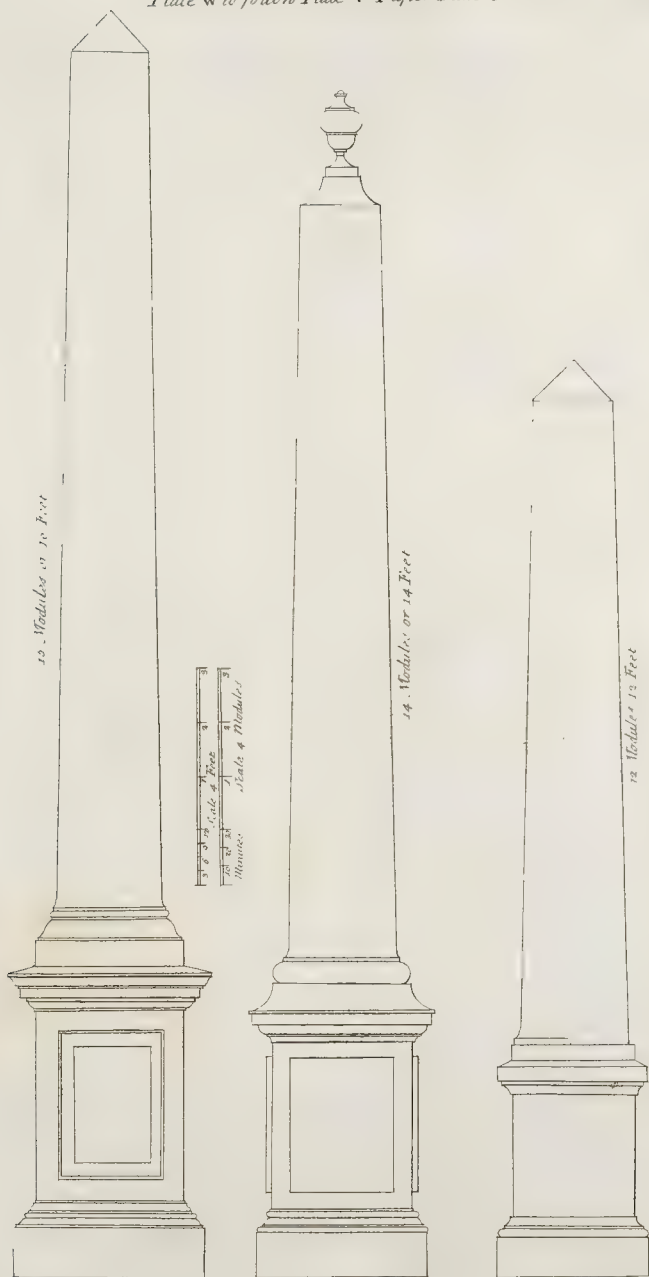




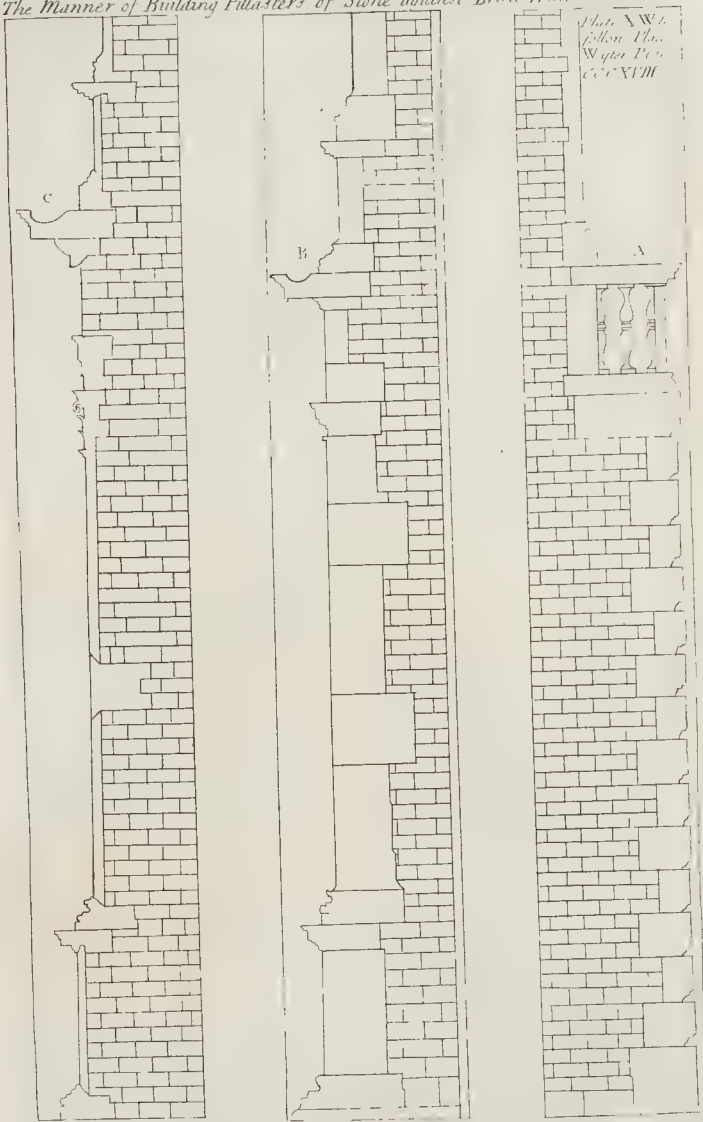


Plate **W** to follow Plate **V T** after Plate **CCCXIII**.

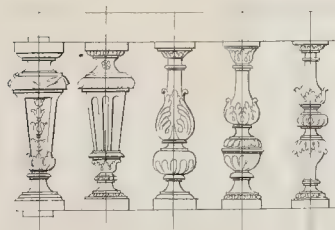
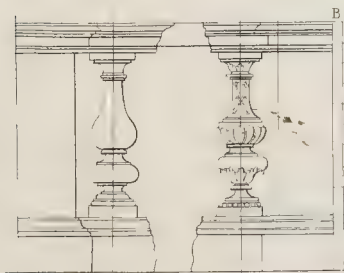
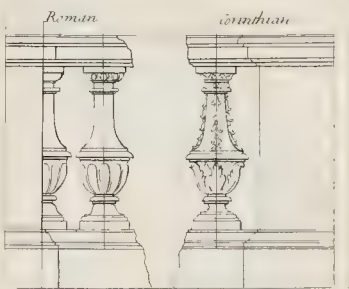
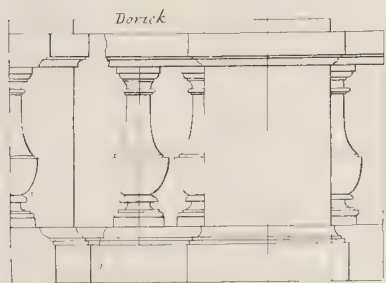
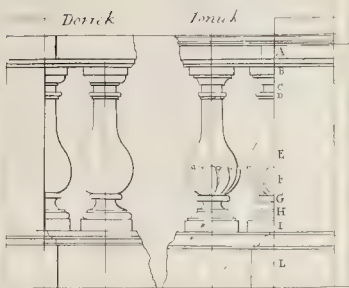
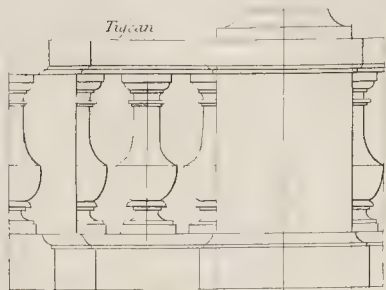




*The Manner of Building Pillasters of Stone against Brick Wall.*

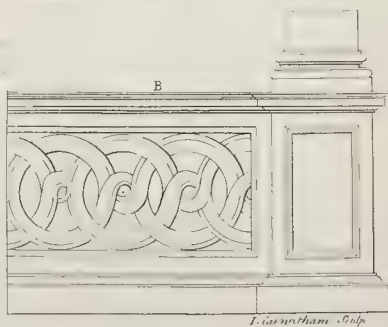
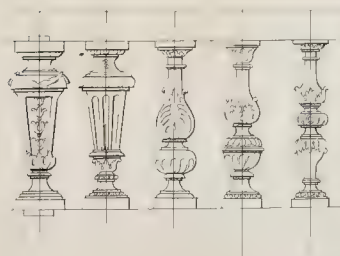
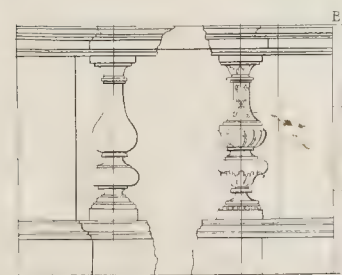
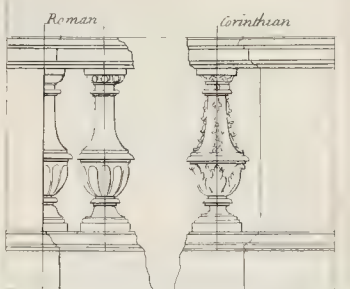
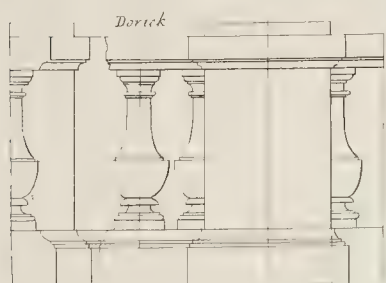
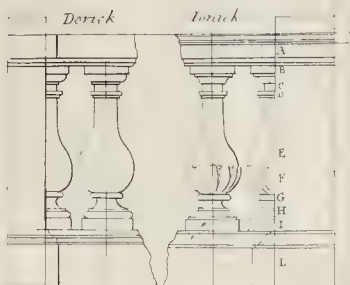
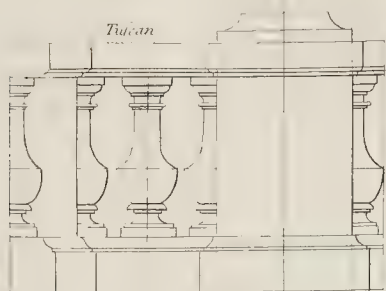










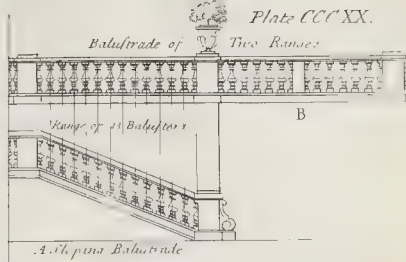
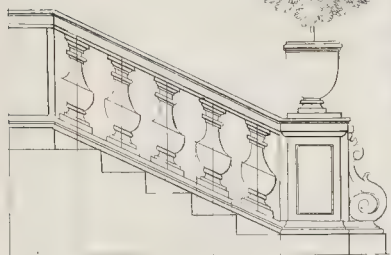




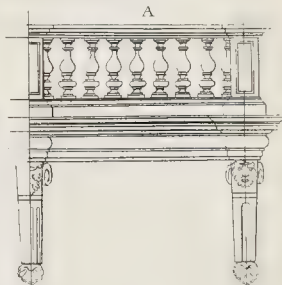
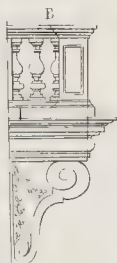
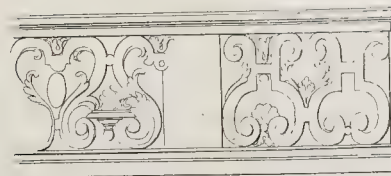
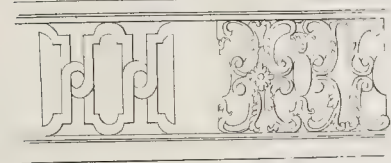
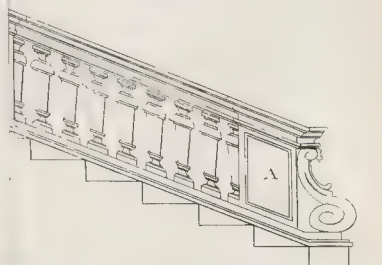
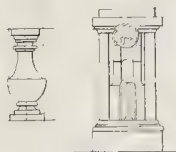
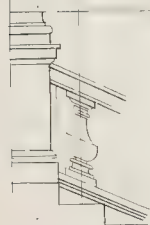
By Ste Clerc.

Plate CCCXX.

Balustrade of Two Rows.



As the pins Balustrade



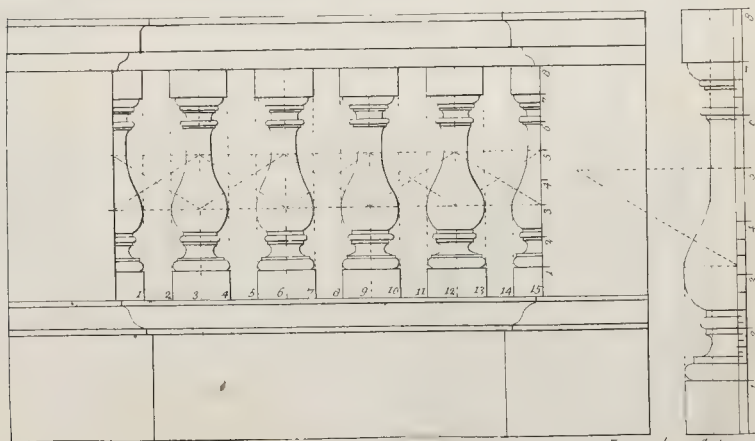
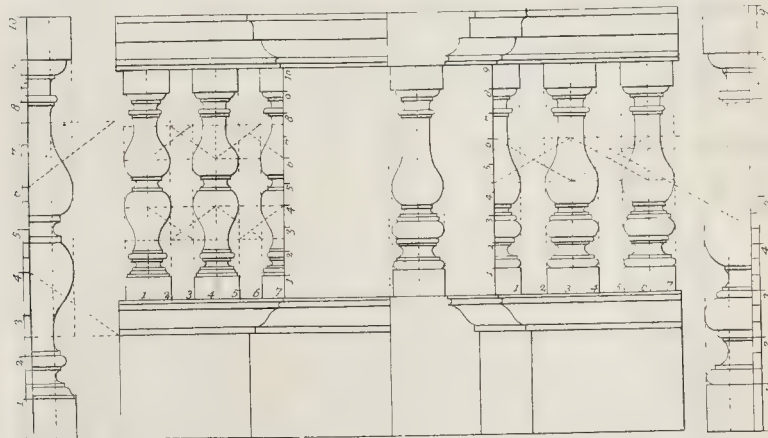
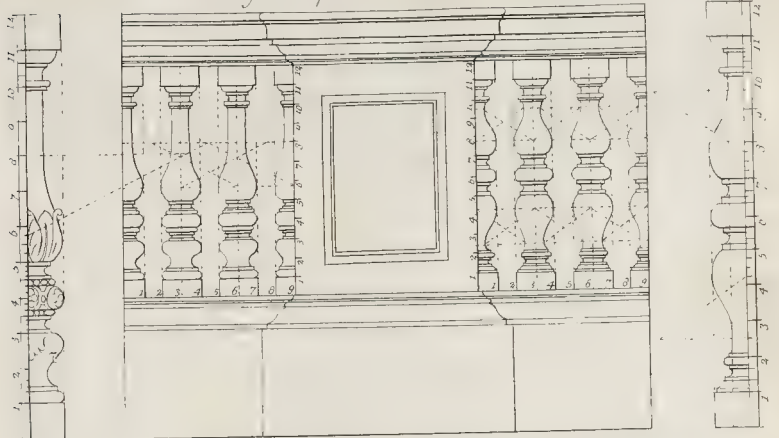
Carved from Soap





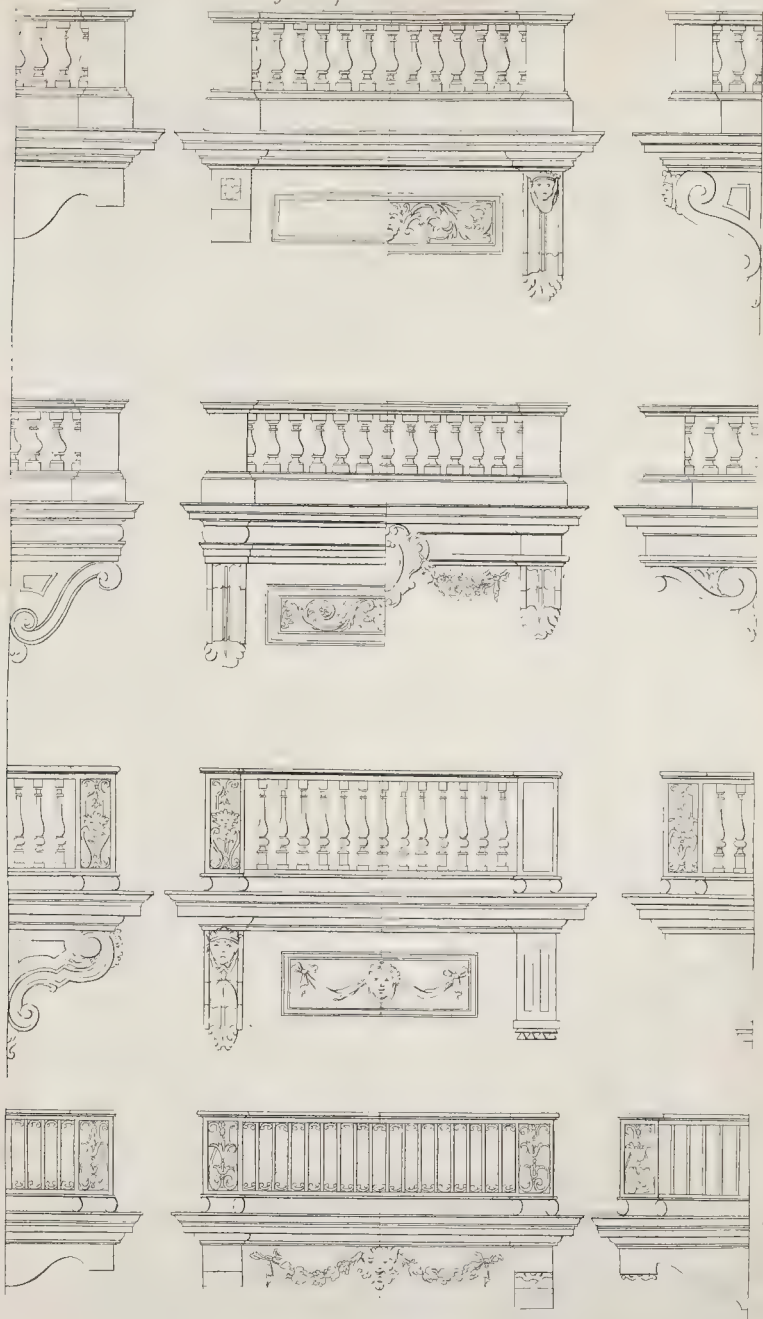
Balusters by M<sup>r</sup> Gibbs.

Plate CCCXXI.



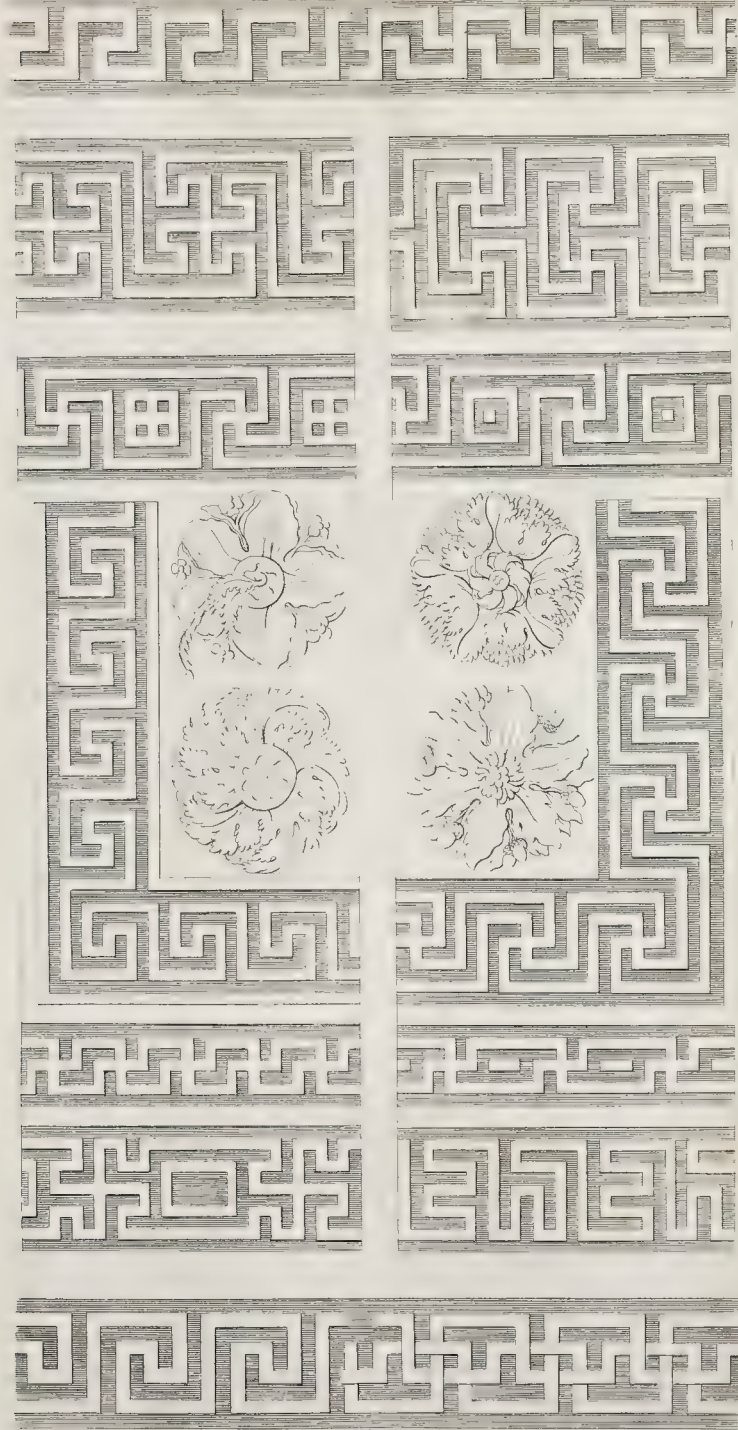
Corinthian Sculp





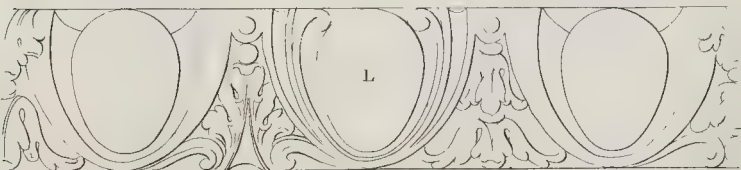
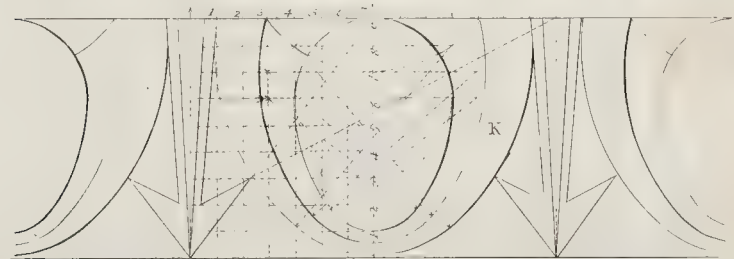
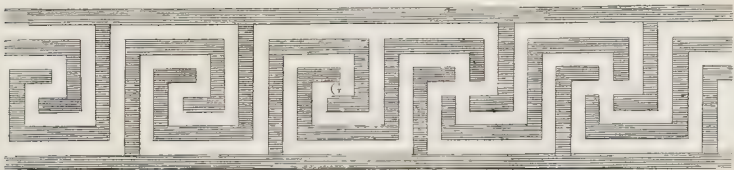
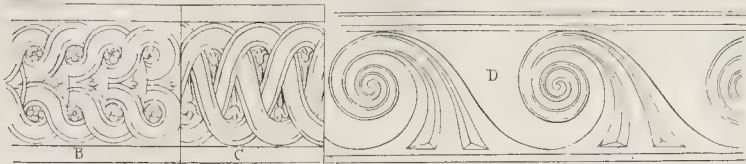














By Michael Angelo

Plato CCCXXV.



J. Carnivham Sculp







By Michael Angelo.

Plate CCCXXVII.

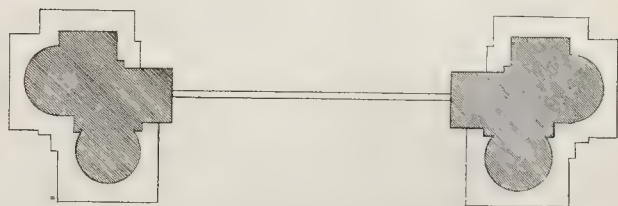
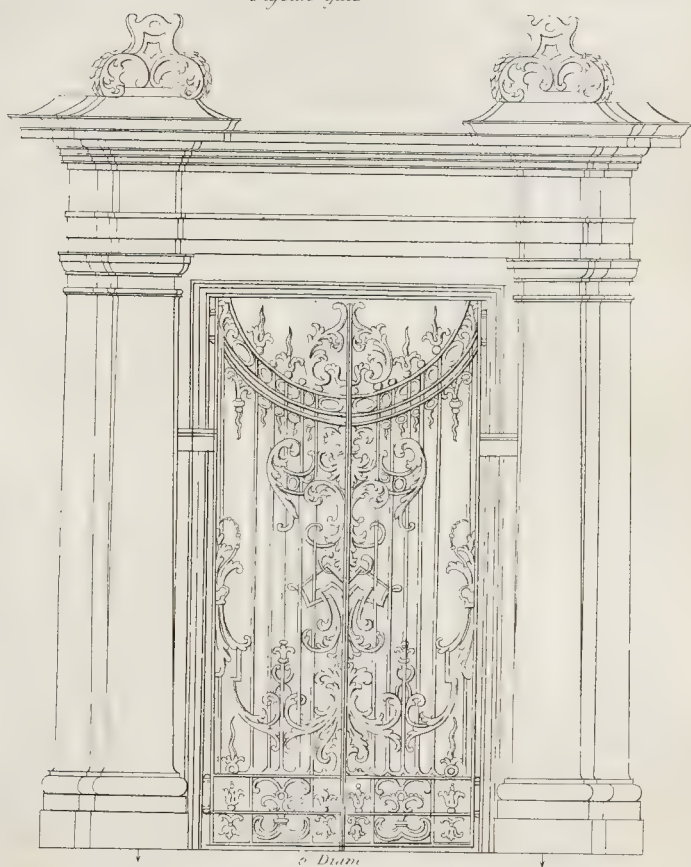


I. Carnitham Sculp.



*Tuscan Gate*

*Plate CCXXVII.*



*J. Carnitham Sculp*





*Dorick Gate*

*Plate CCCXXVIII.*



*Turnerham Sulp.*





*Dorick Gate Second Example.*



*Attingham Group*



*Dorick Gate Third Example.*



*1 van notham Sulp*

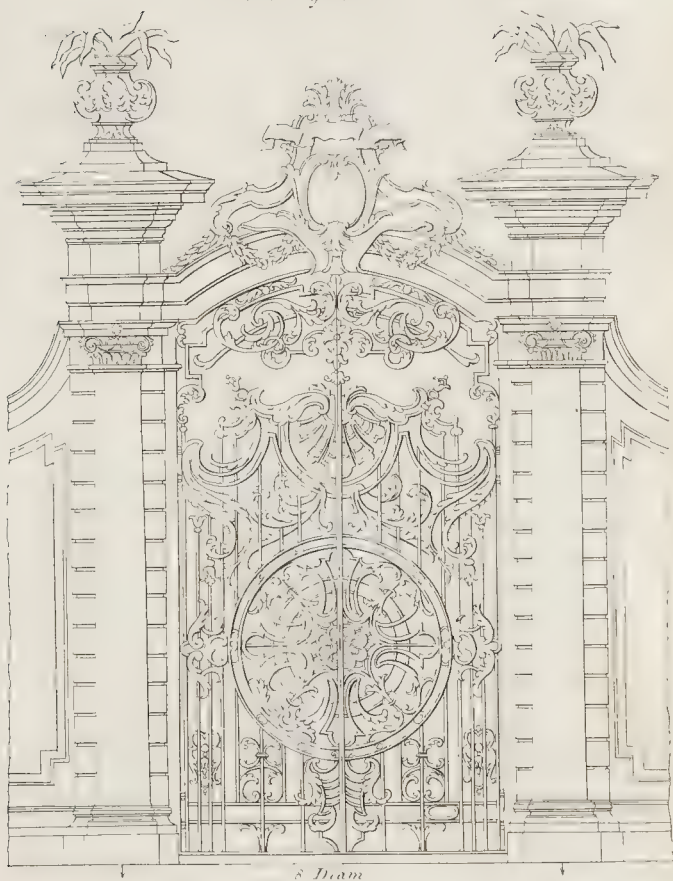






*Ionick Gate*

*Plate CCXXXI.*



*I Cornitham Sculp*



Iron Gate Second Example

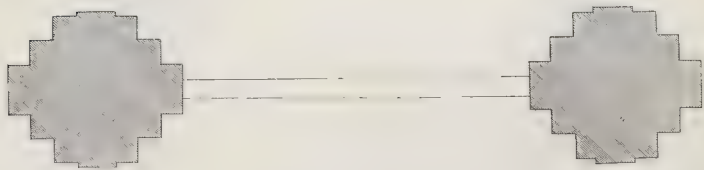
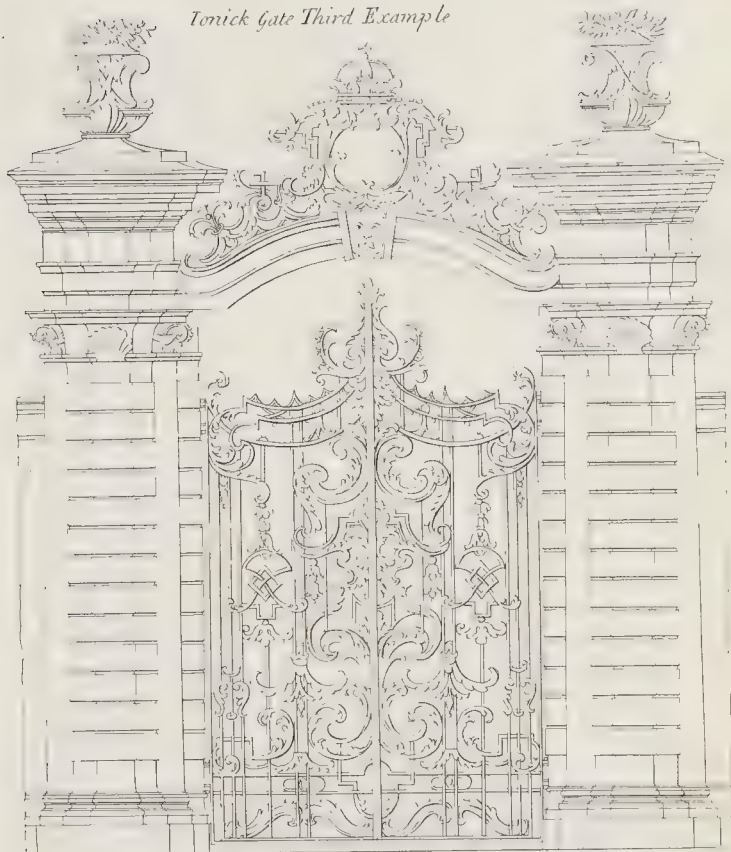


J. Carrutham Sculp





Tonick Gate Third Example

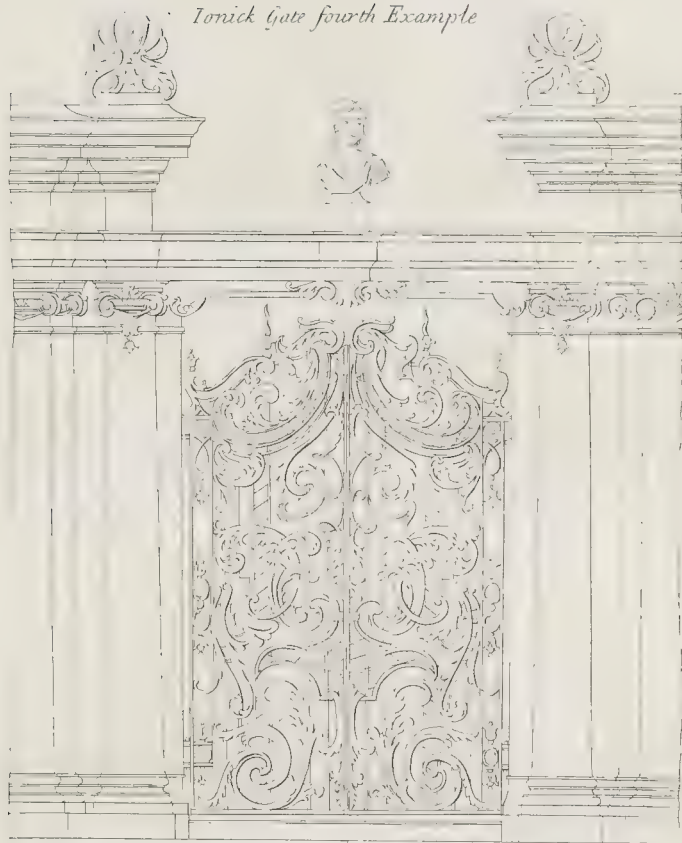


T. Larnacham Sculp





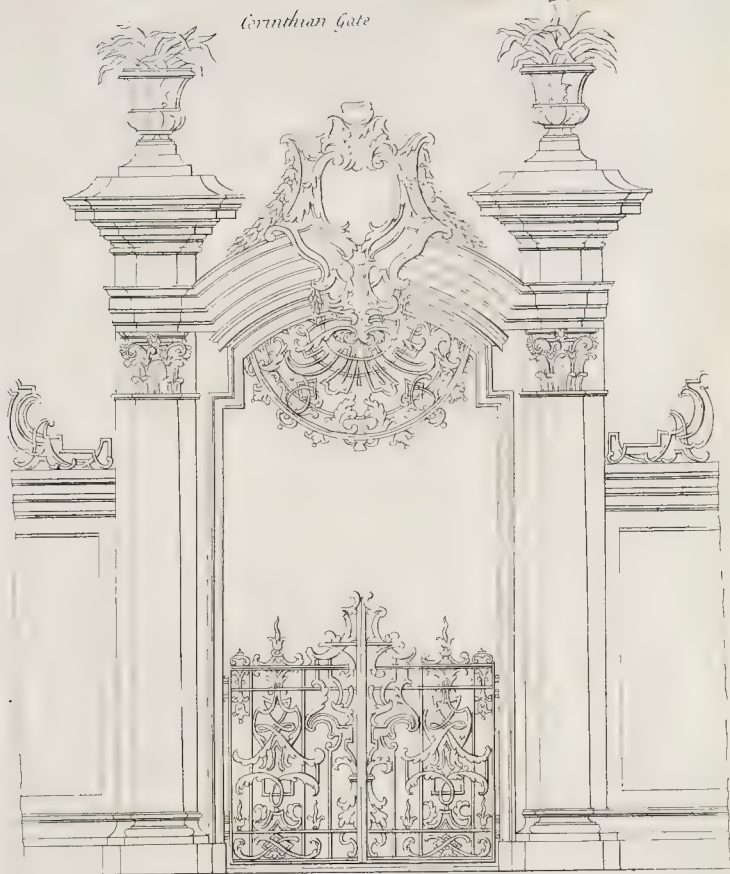
*Ionick Gate fourth Example*



*Ionian Gate*



Corinthian Gate

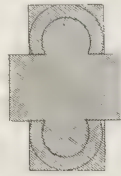
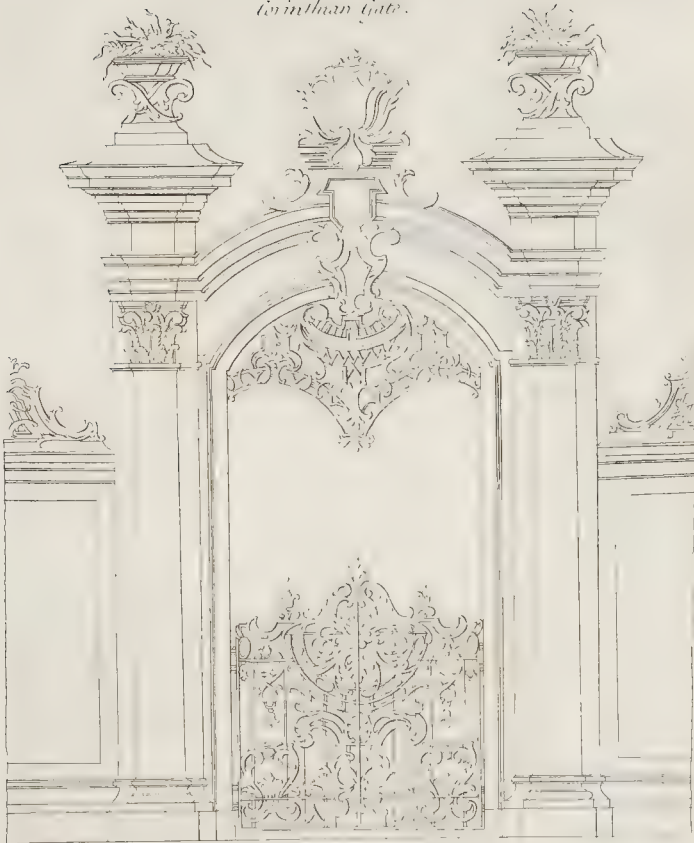


Corinthian Sulp





*Corinthian Gate.*

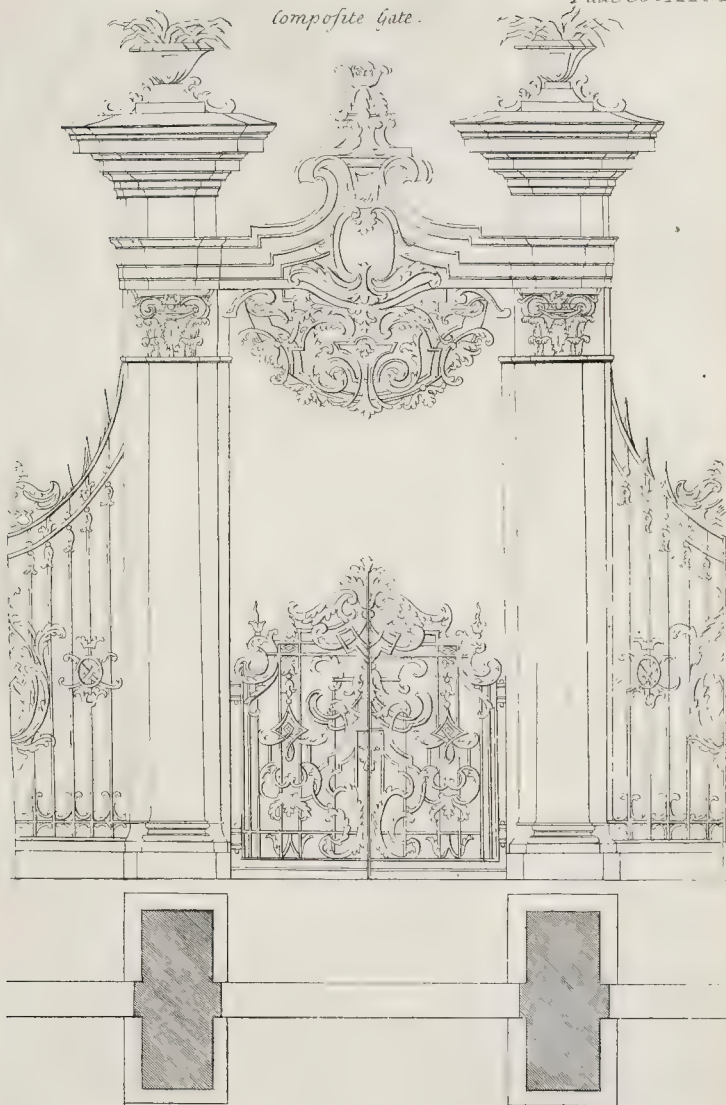


*T. Carrutham Sculp*



*Composite Gate.*

*Plate CCCXXXVII*

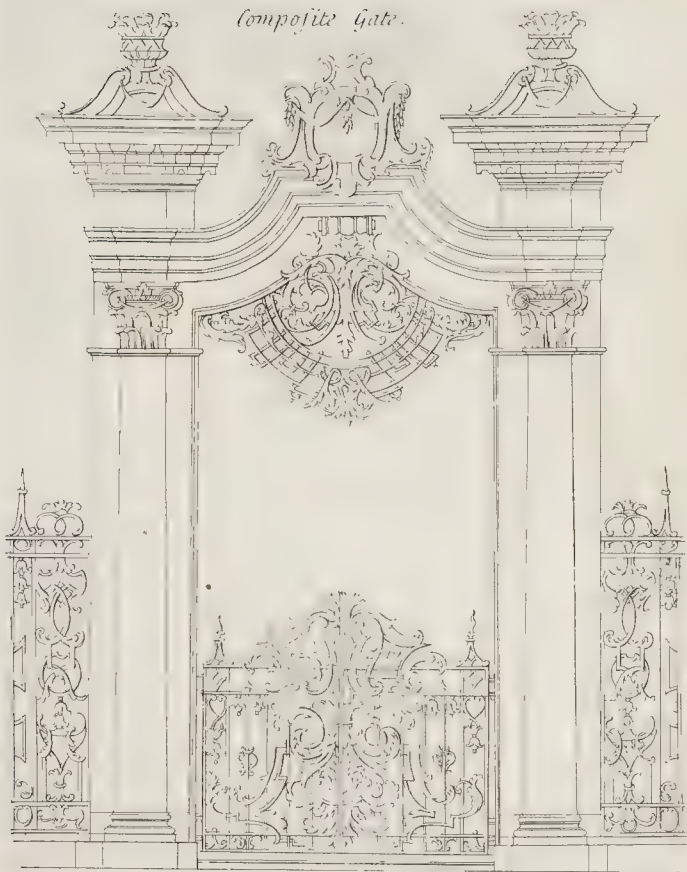


*I. Gervetham Sculp.*





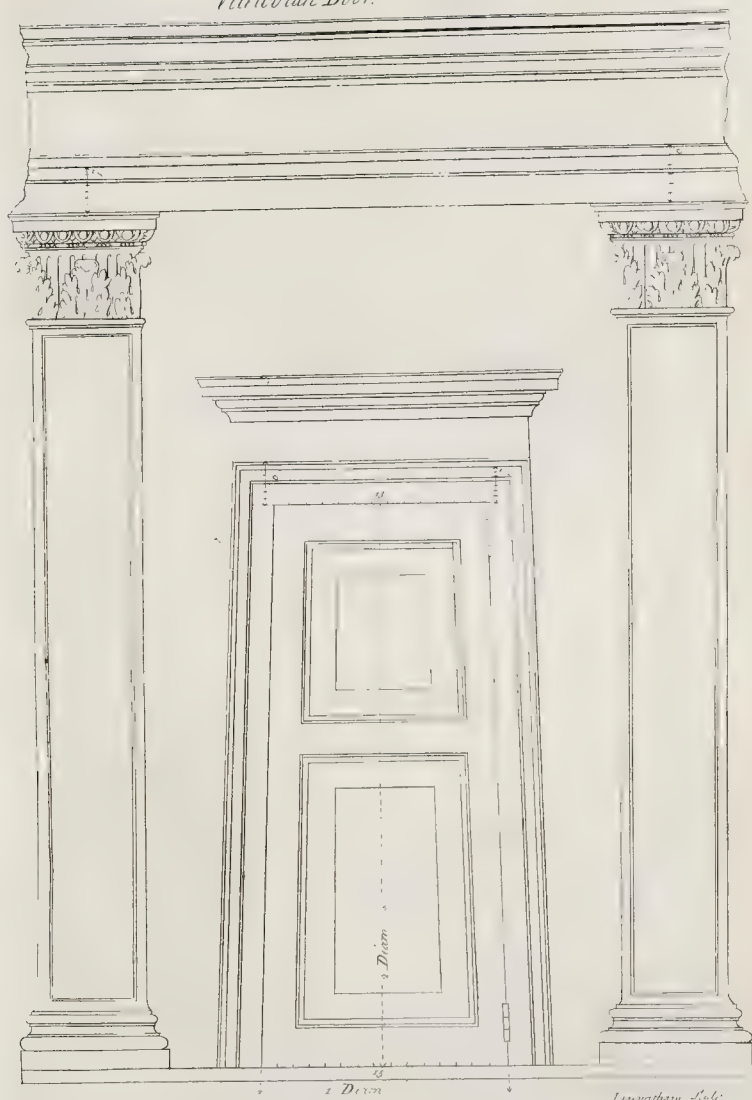
*Composite Gate.*



*T. Carnarham Pulp.*









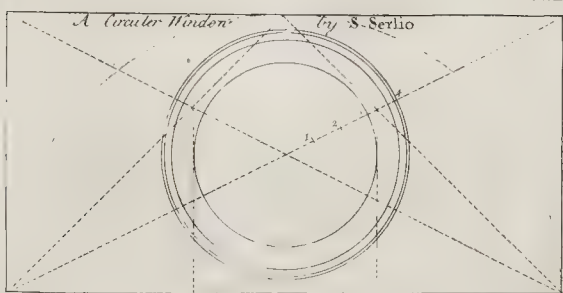
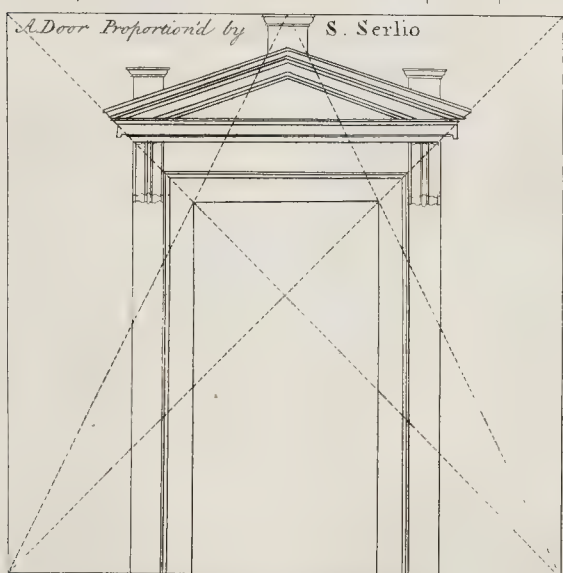
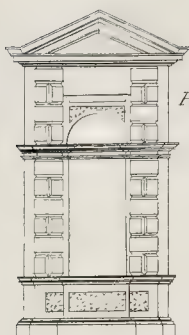


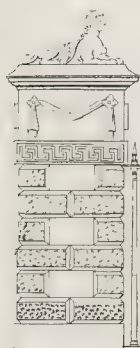




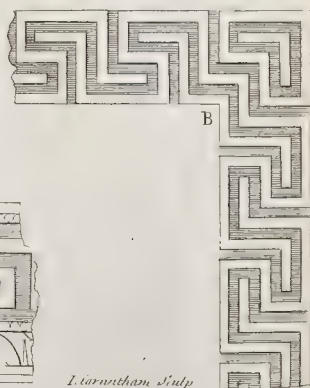
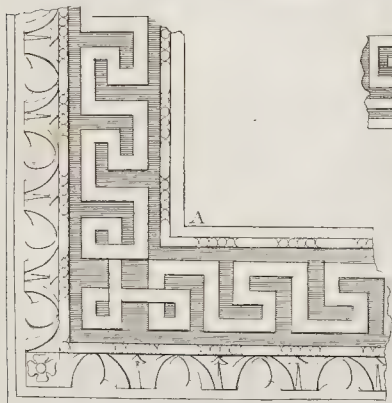
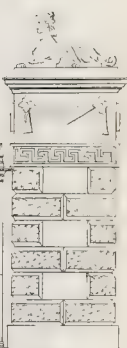
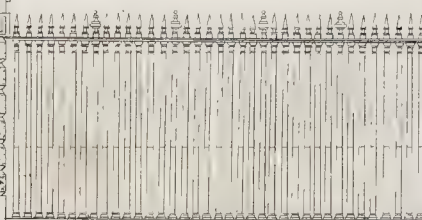
Plate CCCXLI.



*Piers at Windsor Castle by  
J. Jones*



*Burlington Gate at Chiswick.*

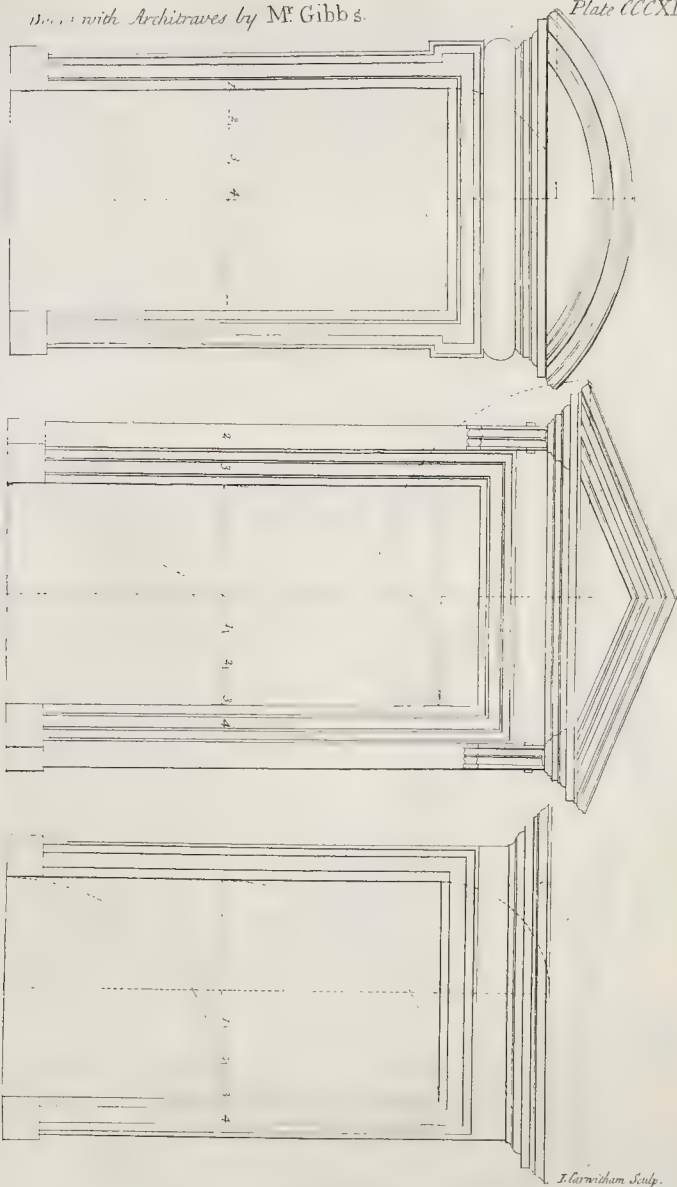


*Cornitham Sulp*



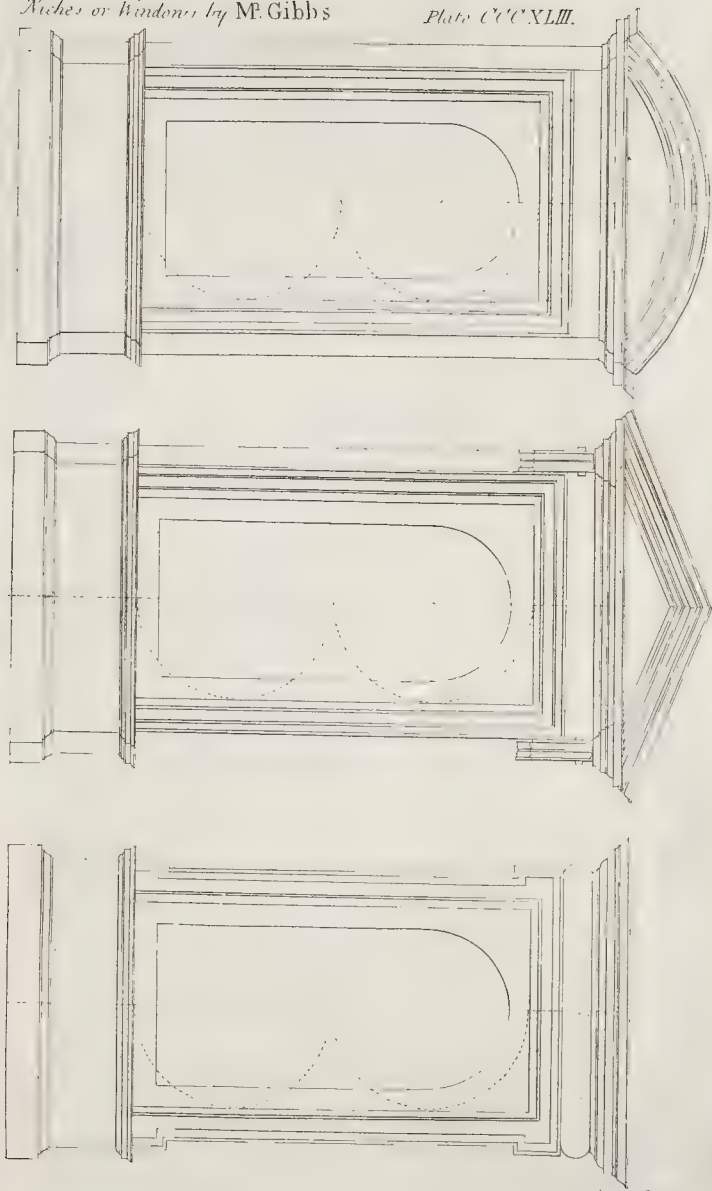
Doors with Architraves by Mr Gibbs.

Plate CCCXLII.



J. Harrison Sculp.



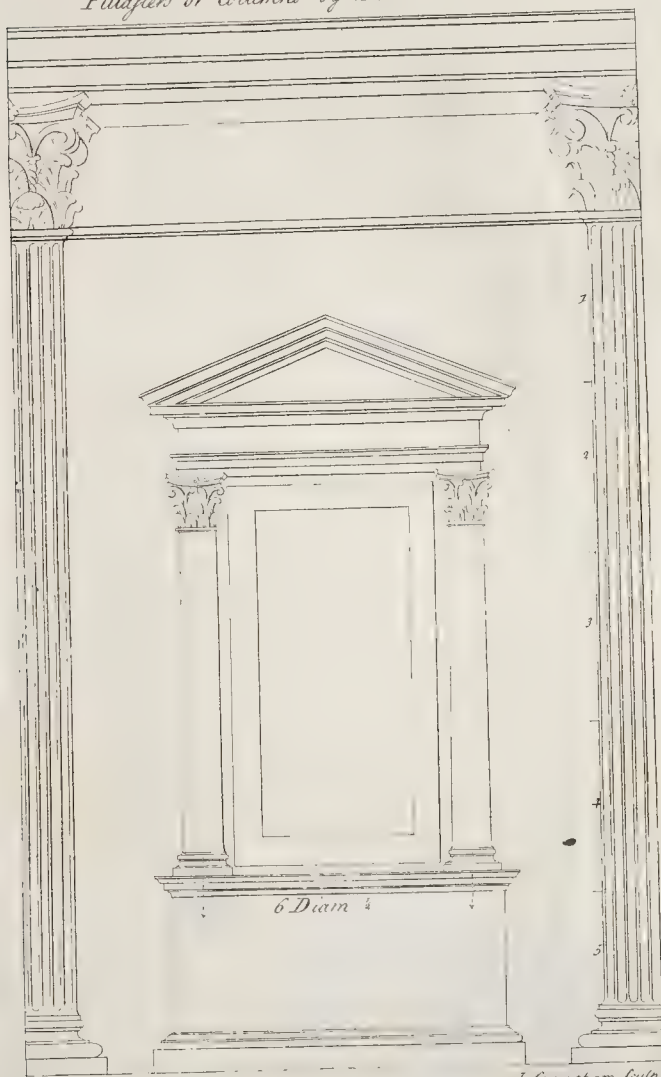


J. Carnivitham Sculp





*The Ancient manner of Proportioning & placing windows between  
Pillasters or Columns by S. Serlio*

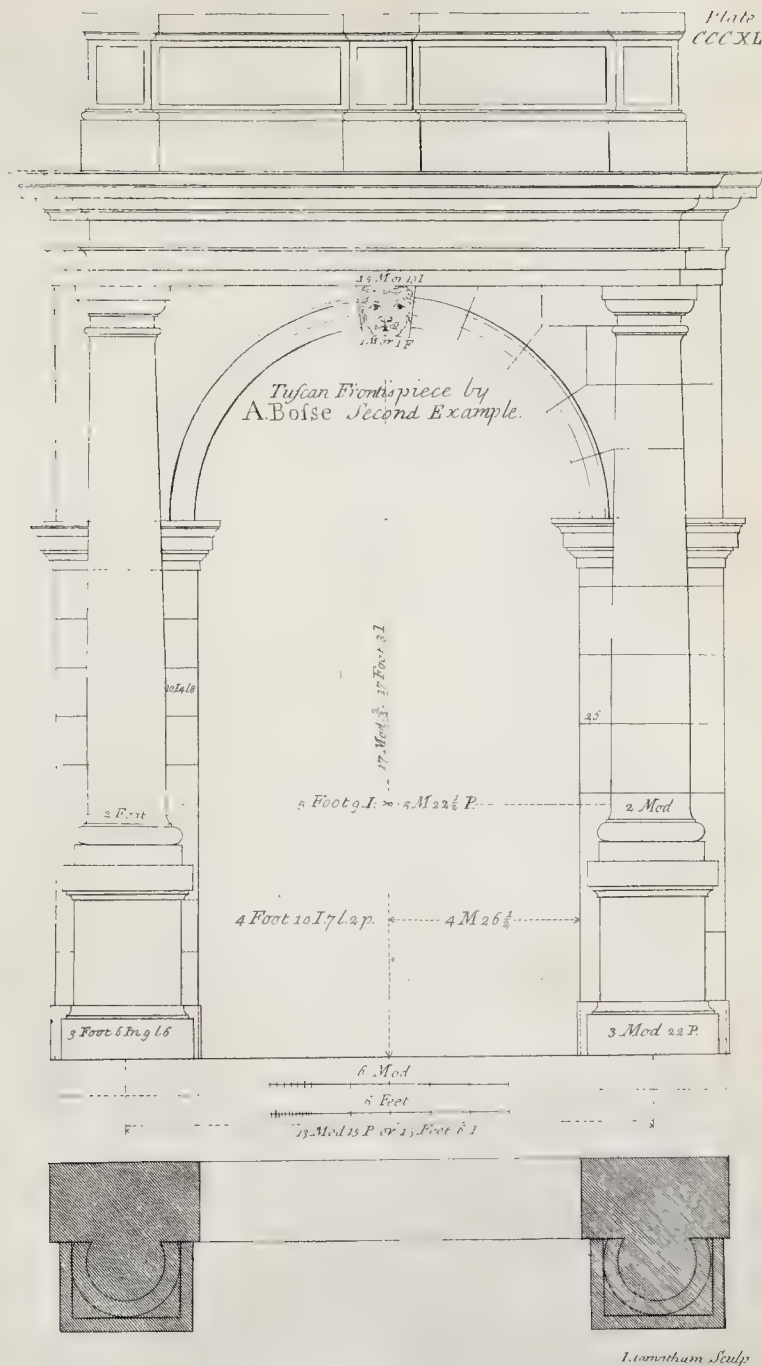




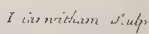






















A



*I carnutham Sulp.*



*Ionick Frontispiece Second Example*  
by A. Bofse

Plat. CCL

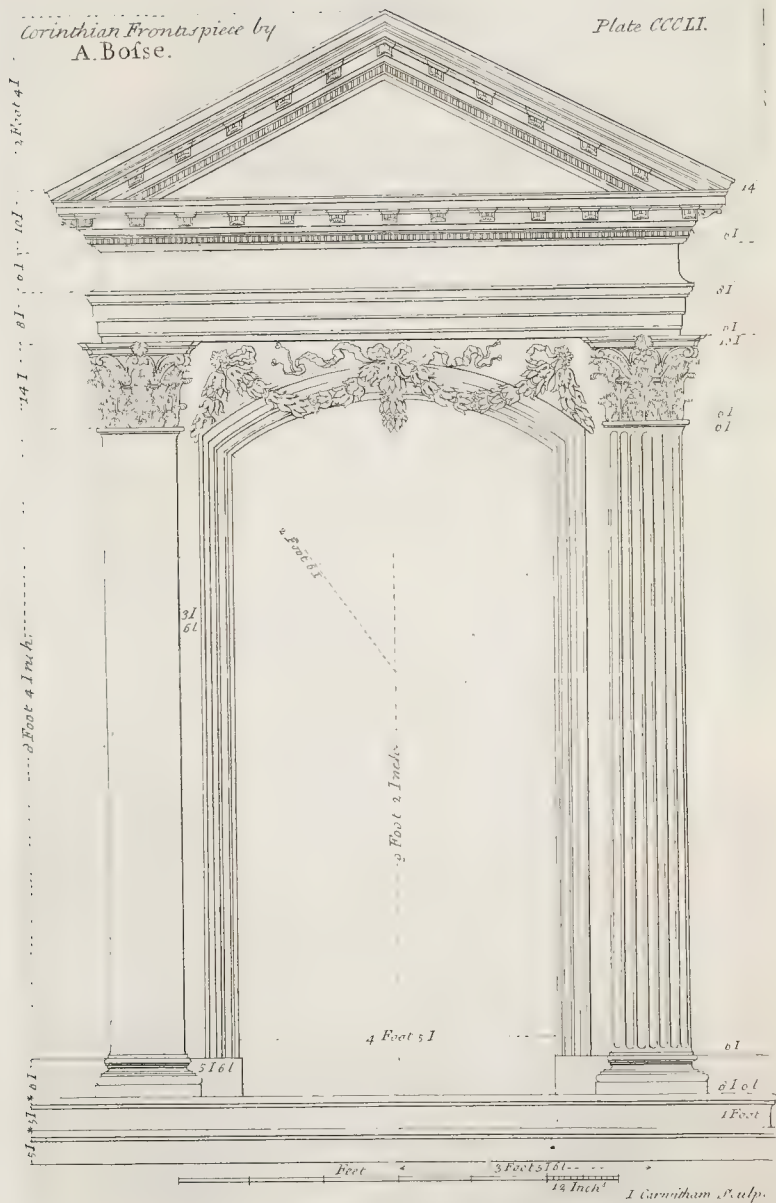




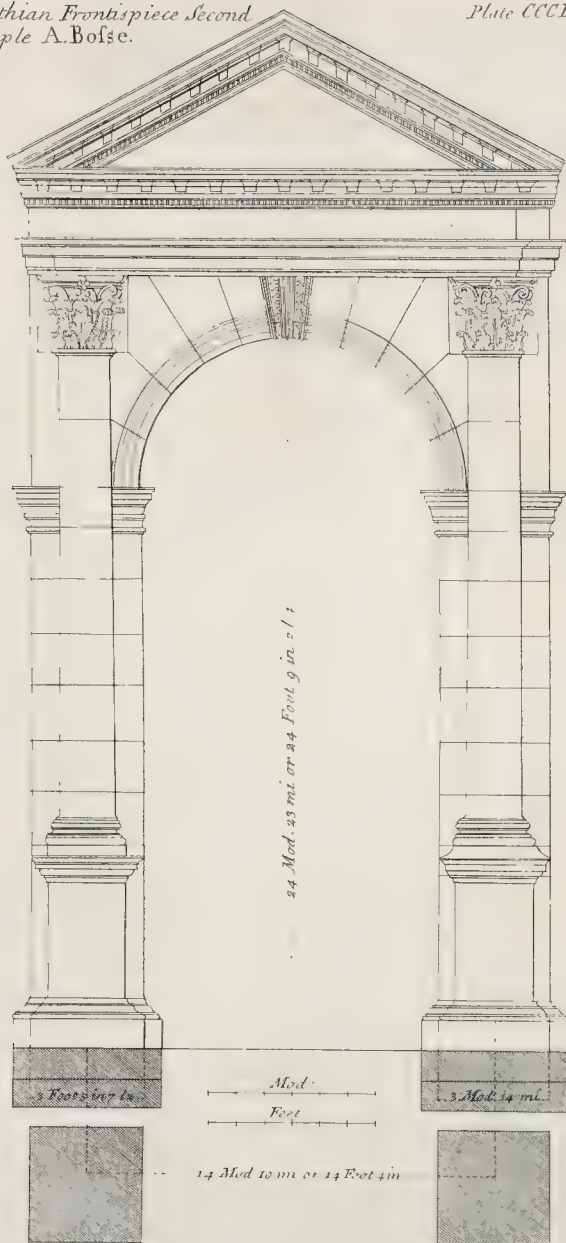


Corinthian Frontispiece by  
A. Boise.

Plate CCCLII.







I. Arnoultum Sculp.



*Composite Frontispiece*

*Plate  
CCCLIII.*



*T. Cornitham Sculp.*





*The Manner of Inserting Columns into a Wall.*

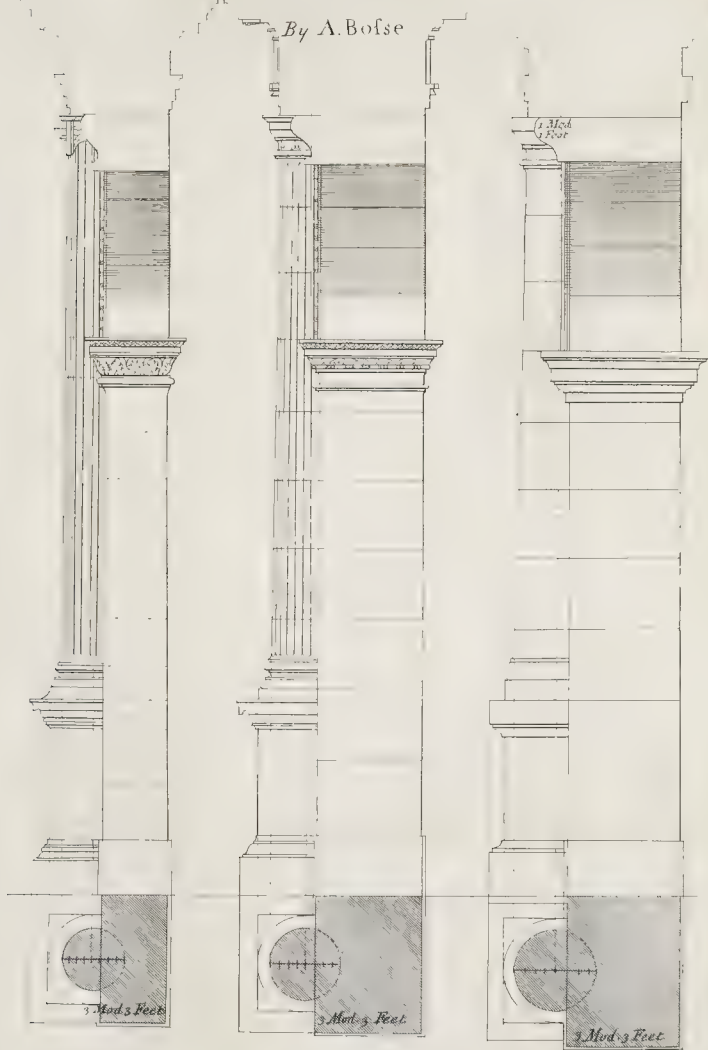
*Plate CCCLIV.*

*Ionick*

*Dorick*

*Tuscan*

*By A. Bofse*

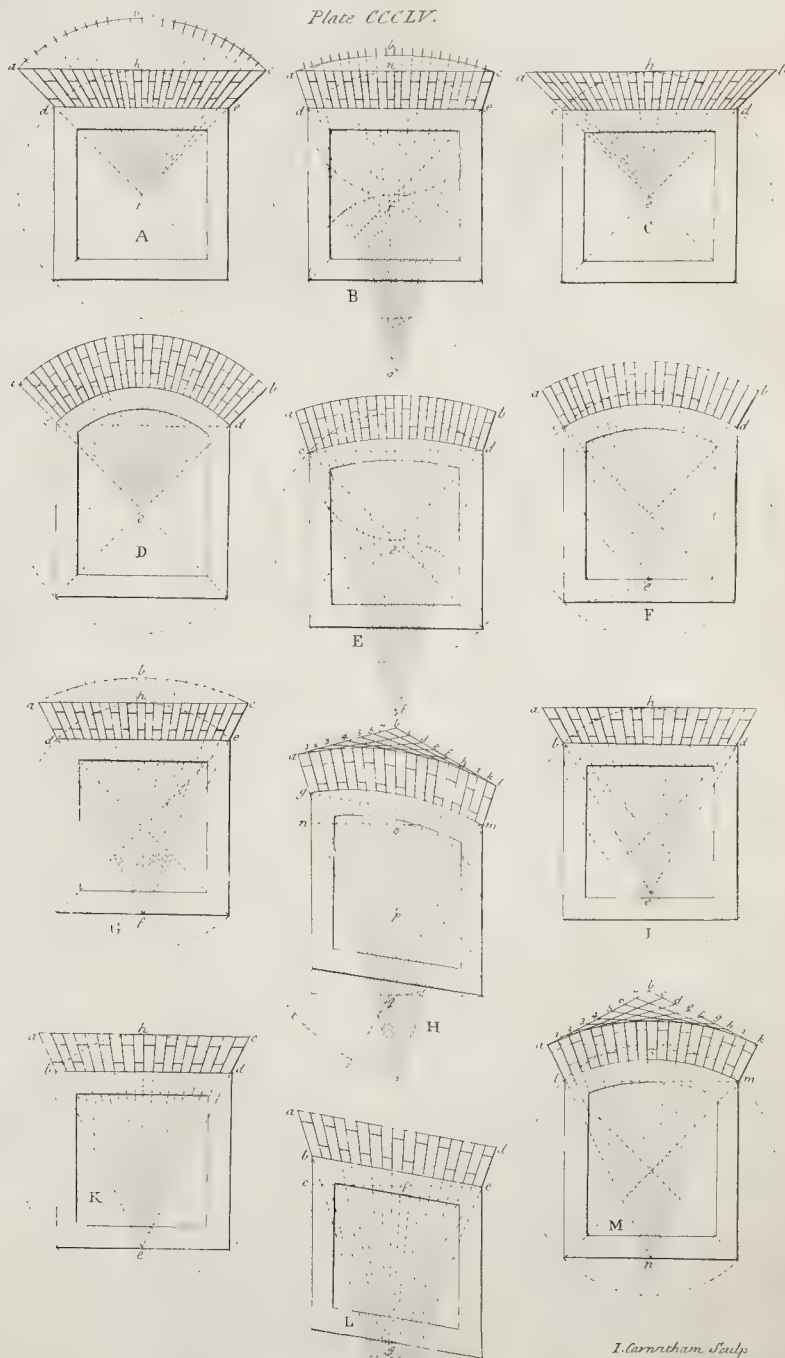


*L. carnation. Ruly.*



*The first Magnitude of Windows as tis affected by all the various kinds of Streight and Scheme Arches both regular and rampant by M<sup>r</sup> B. Langley.*

*Plate CCCLV.*



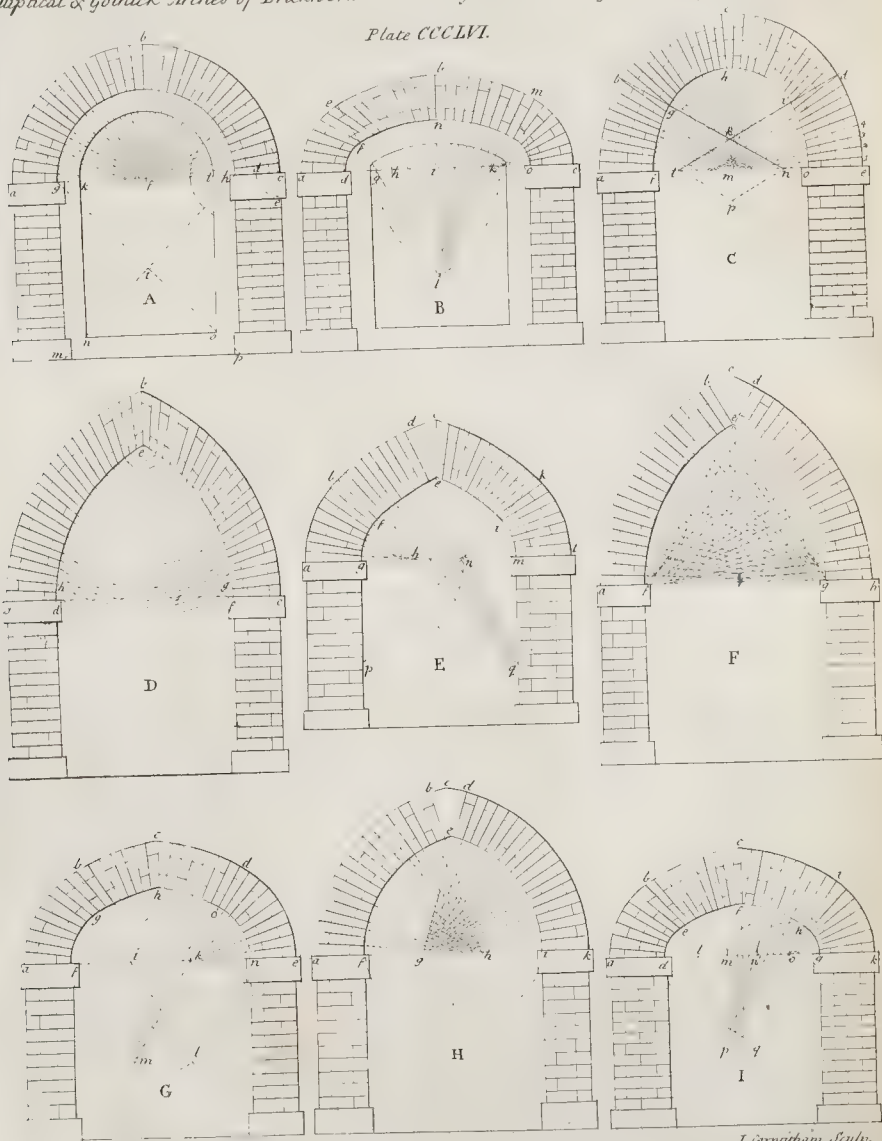
*J. Gorntham Sulp*





*The first Magnitude of Windows as tis affected by all the regular varieties of S<sup>e</sup>mi-circular  
Elliptical & Gothick Arches of Brickwork with their Geometrical Construction by M<sup>r</sup>. B. Langley.*

*Plate CCCLVI.*

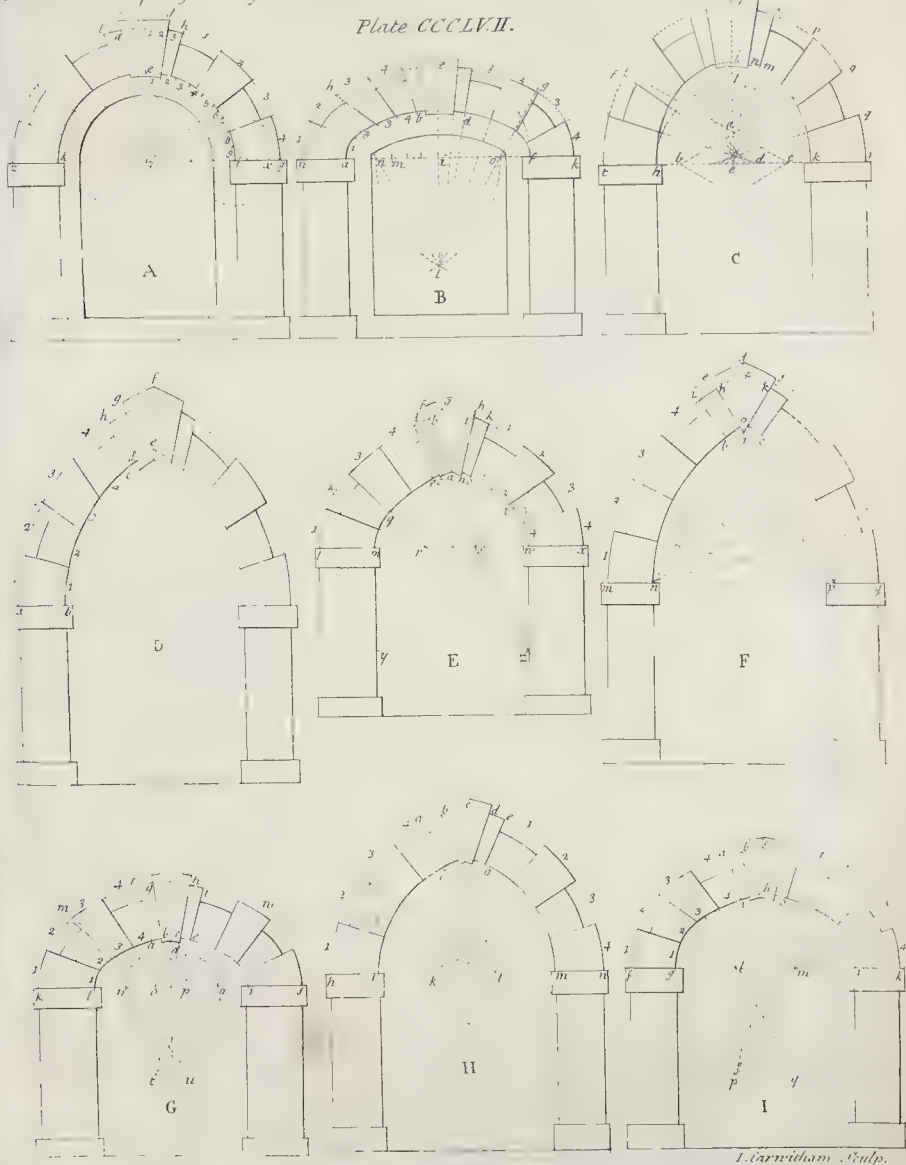


*T. Garnetham Sculp.*



The Manner of Rusticating Semi circular Elliptical & Gothick Arches by M<sup>r</sup> B Langley.

Plate CCCLVII.

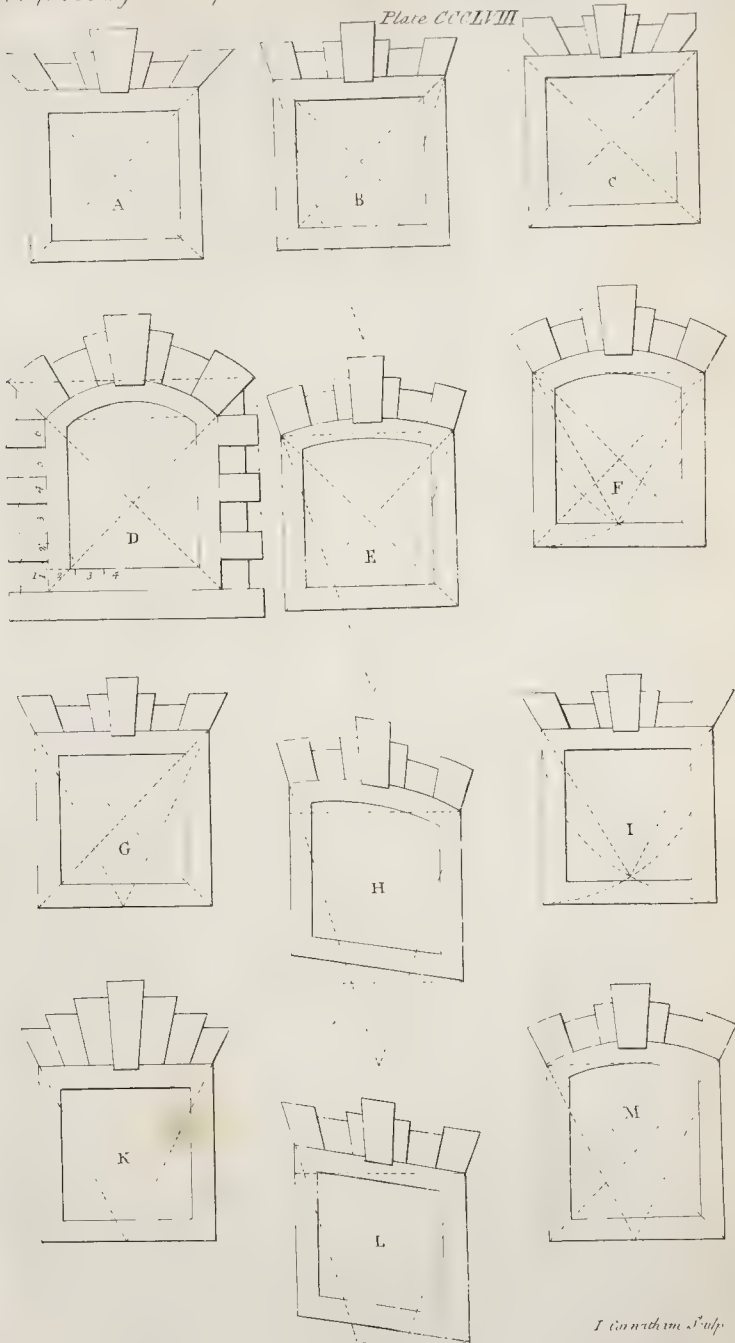


L. Garwood sculp.



*The first Magnitude of Windows with rusticated Arches by M. B. Langley*

*Plate CCCLVIII*



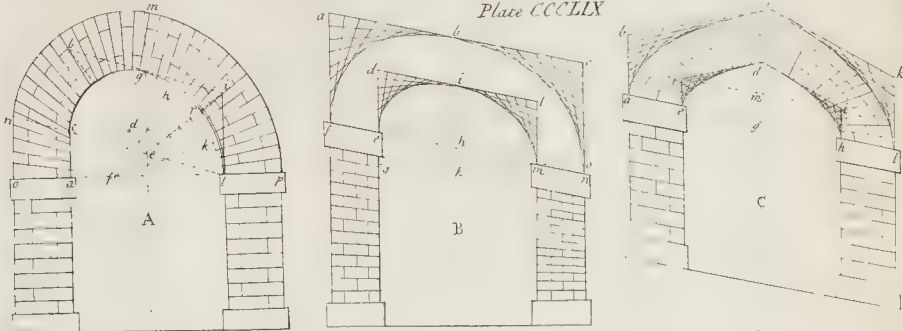
*I Constatum. S.ulp.*



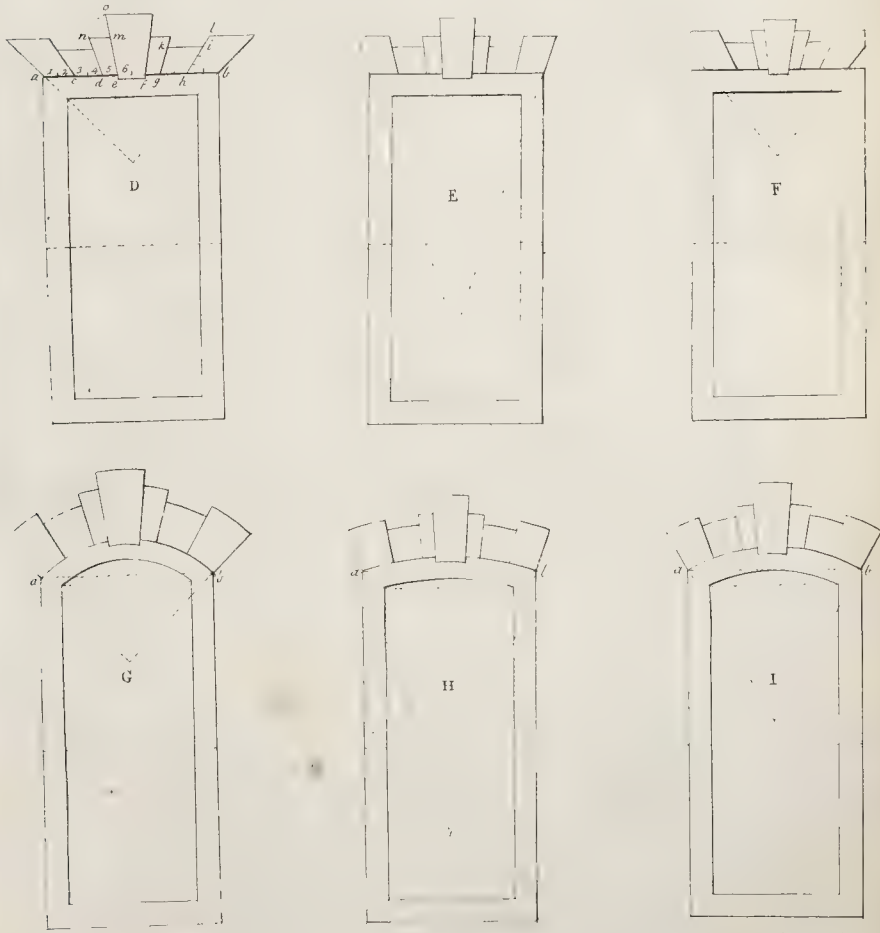


The Geometrical construction of Semi-circular Elliptical & Gothick Rampant Arches by M<sup>r</sup> Langley.

Plate CCCLIX



The Second Magnitude of Windows consisting of two Diameters in altitude.

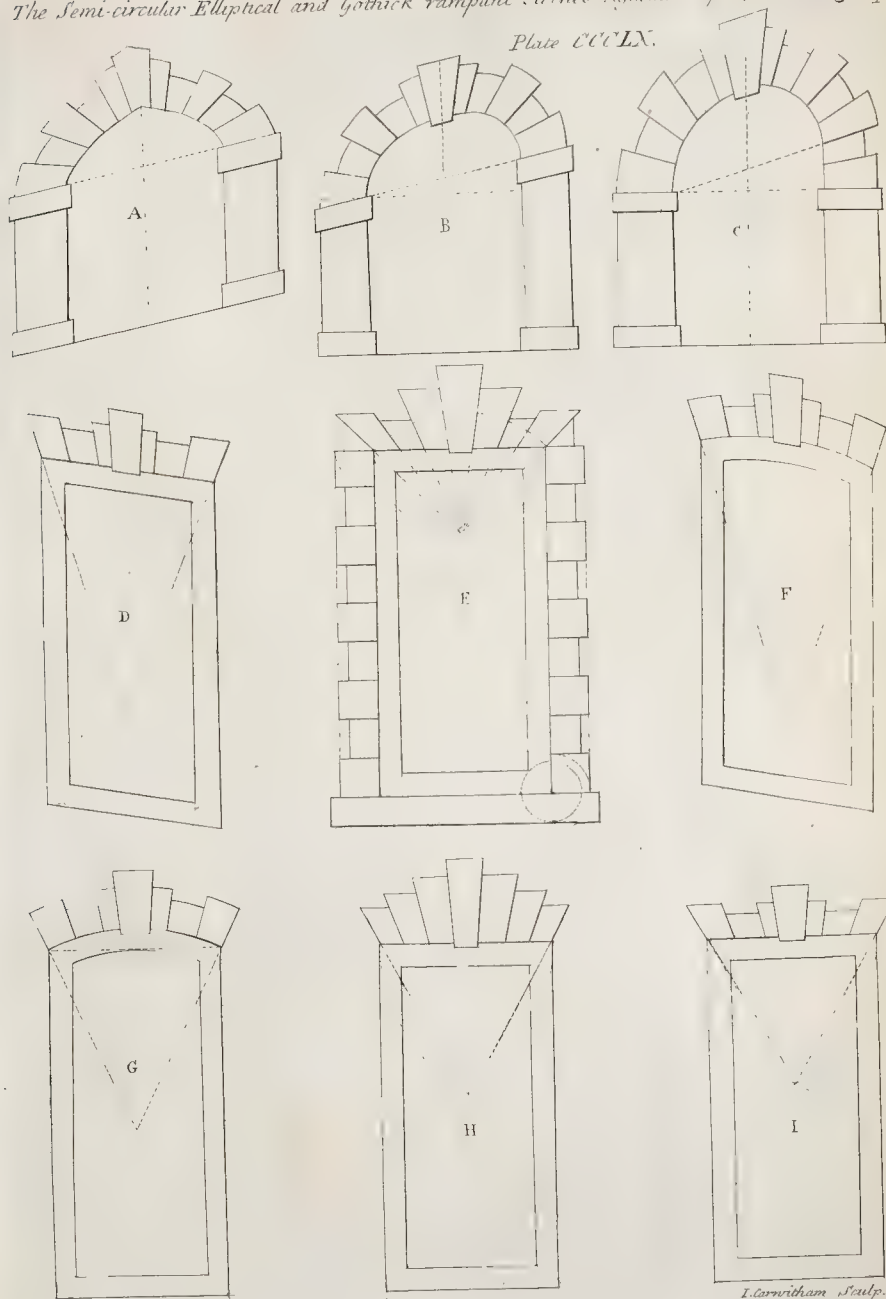


I. Carwitham Sculp.



*The Semi-circular Elliptical and Gothick rampant Arches illustrated by Mr B. Langley.*

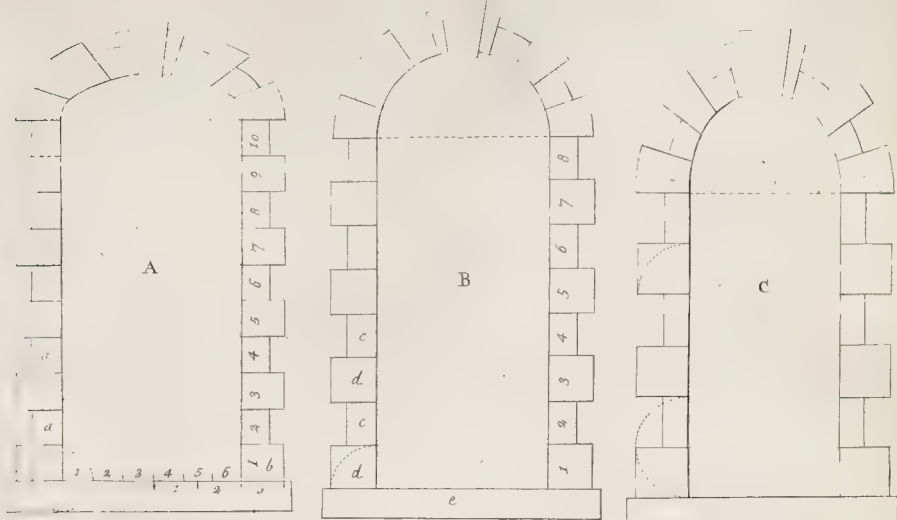
*Plate CCCXL.*



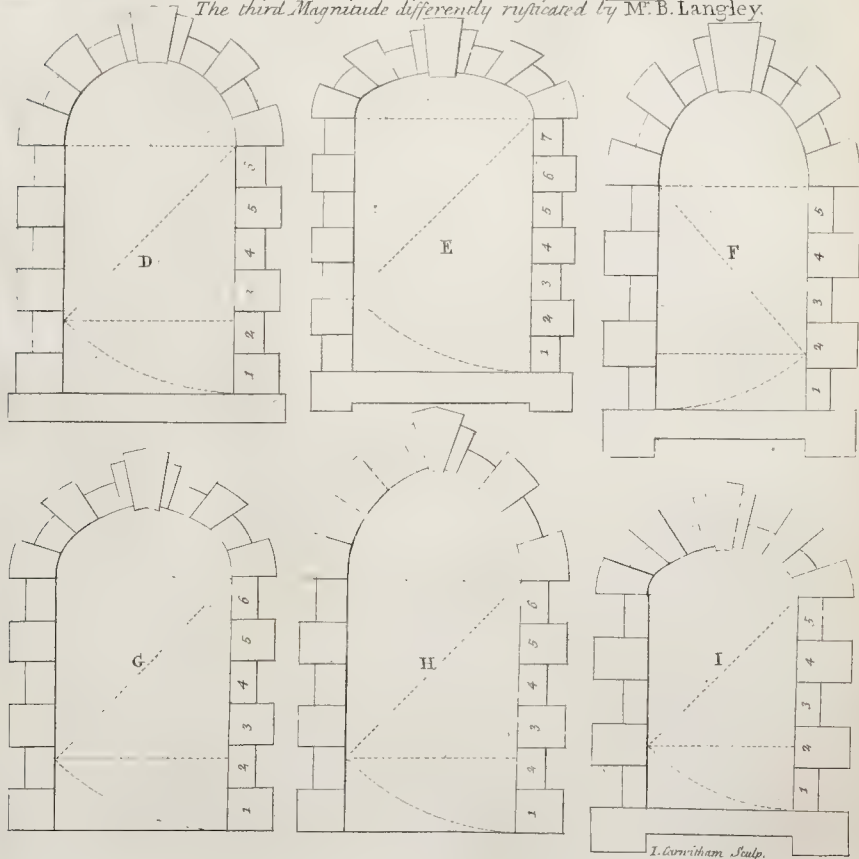
*L. Carwitham Sculp.*



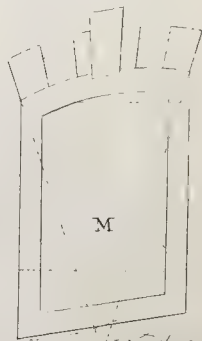
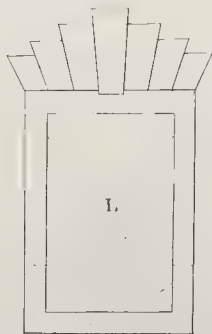
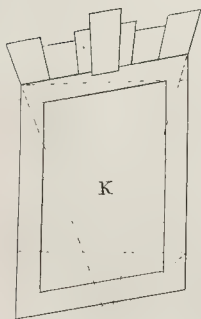
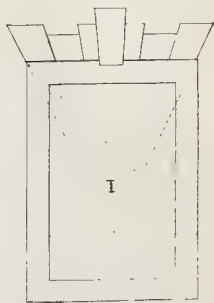
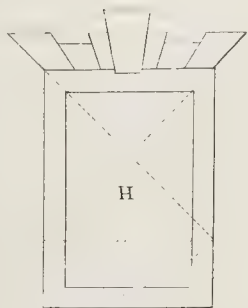
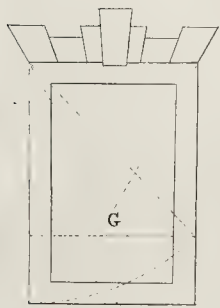
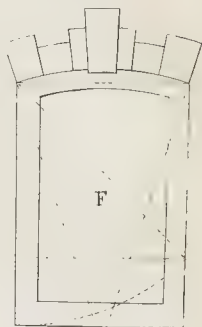
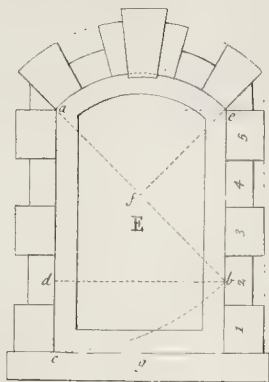
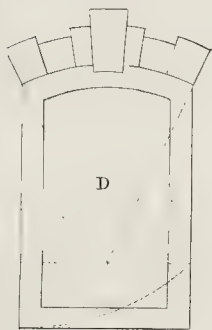
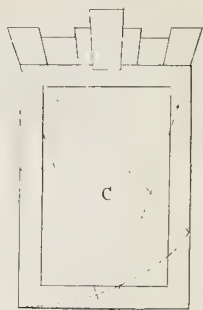
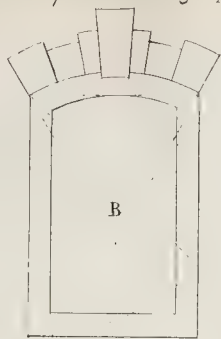
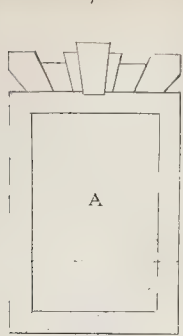




The third Magnitude differently rusticated by M<sup>r</sup> B. Langley.

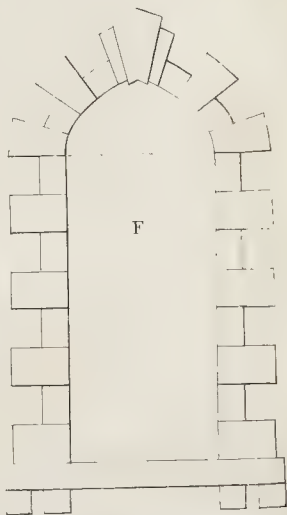
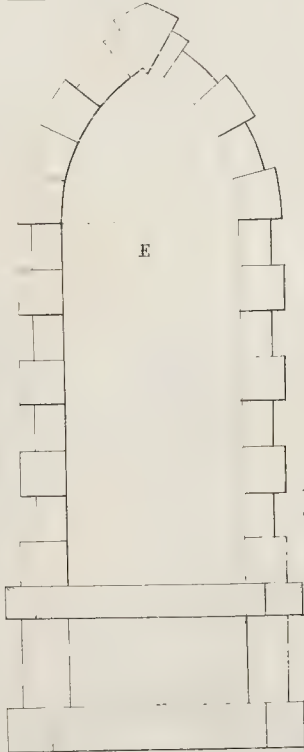
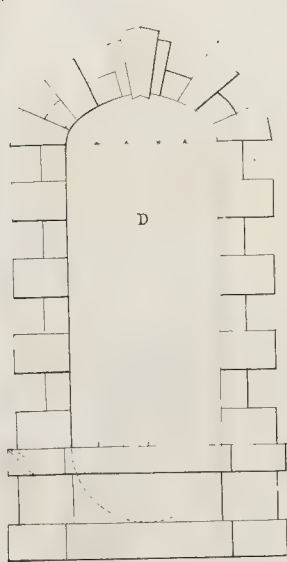
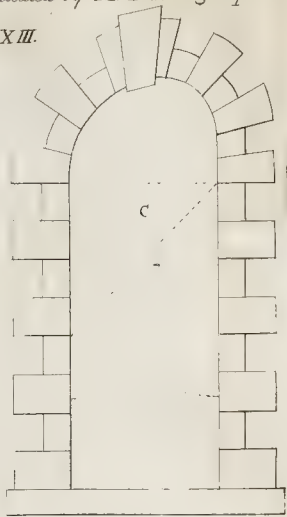
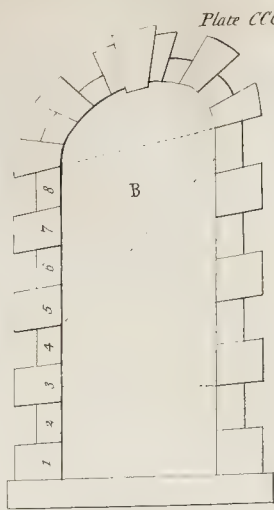
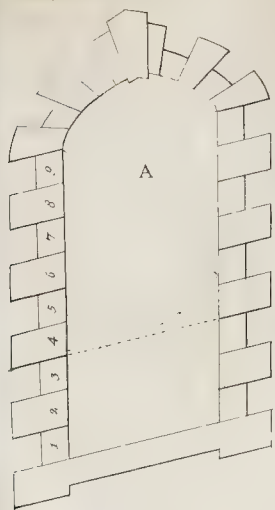






*J. Garretson Sculp.*



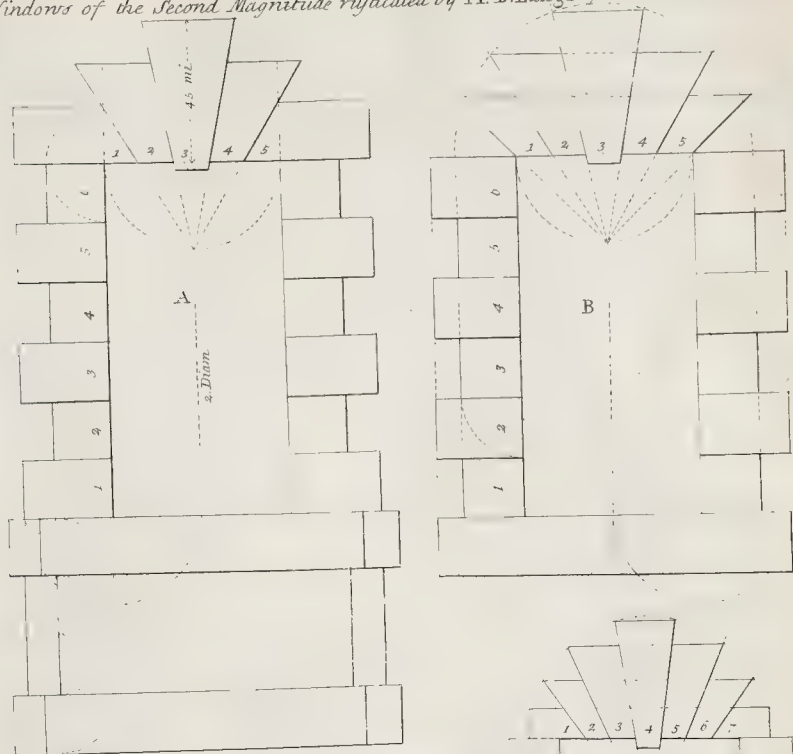


*J. Gurntham Sculp*

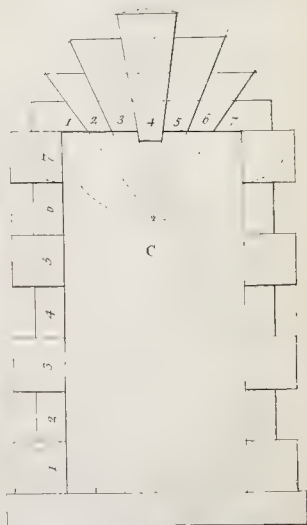
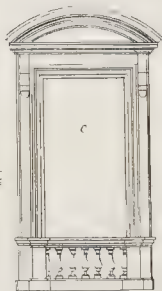
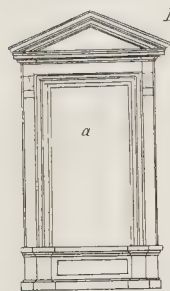




Windows of the Second Magnitude rusticated by M<sup>r</sup> B. Langley. Plate CCLXIII.



By S. le Clerc.

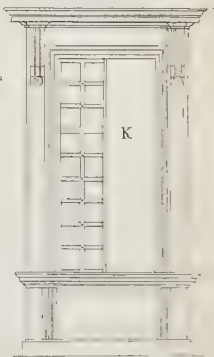
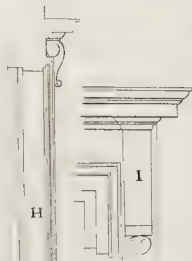
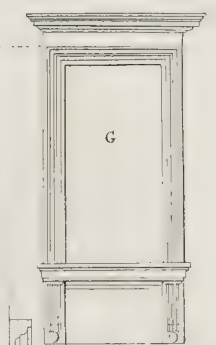
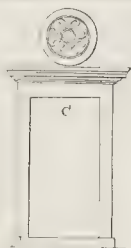
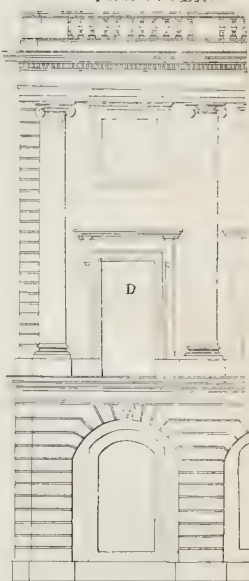
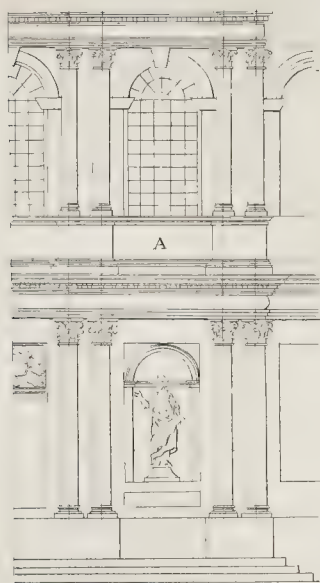


J. Curwenham Sculp



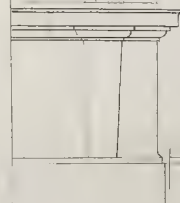
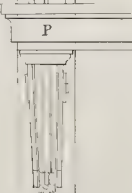
By S. le Clerc.

PL. CCCLXI



M

N



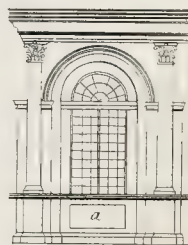
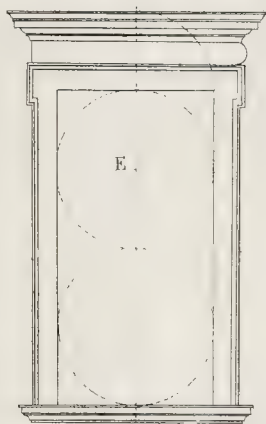
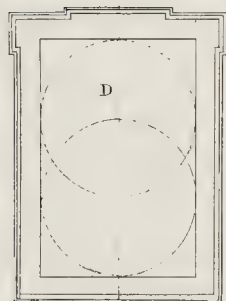
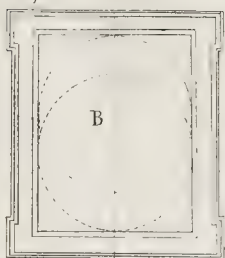
J. Carvatham Sculp.



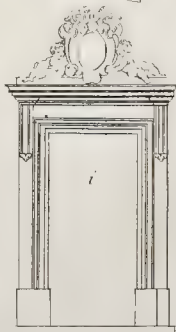
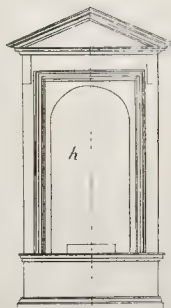
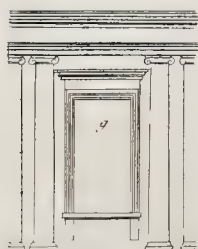
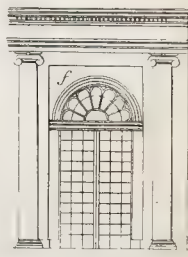
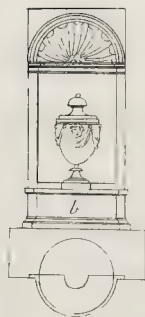


By M<sup>r</sup> Gibbs.

Plate CCCLXI

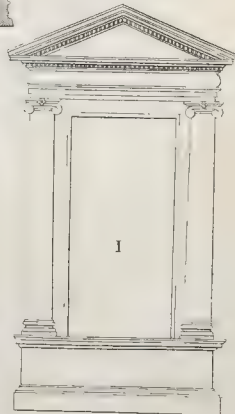
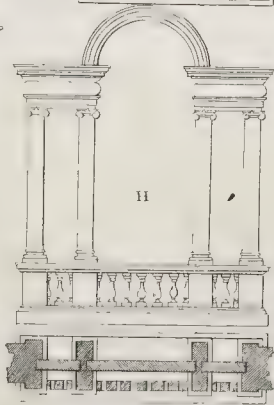
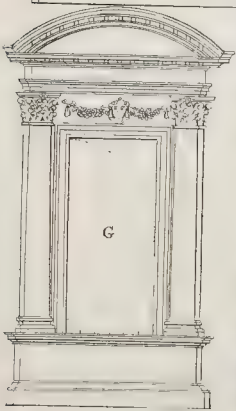
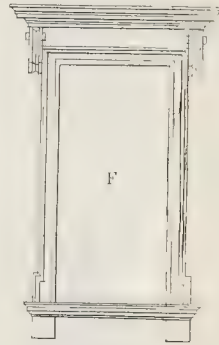
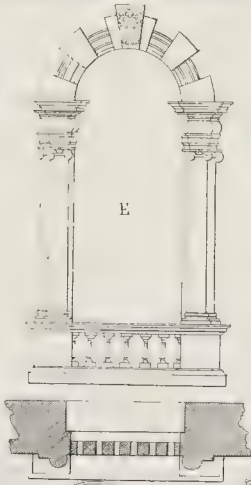
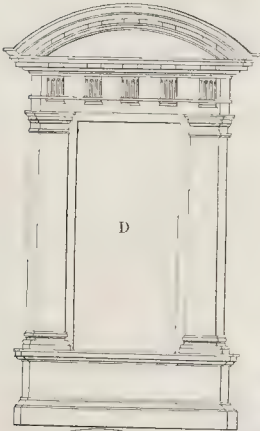
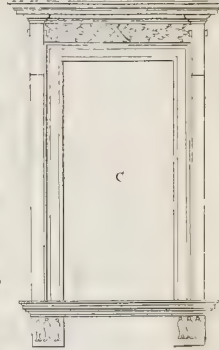
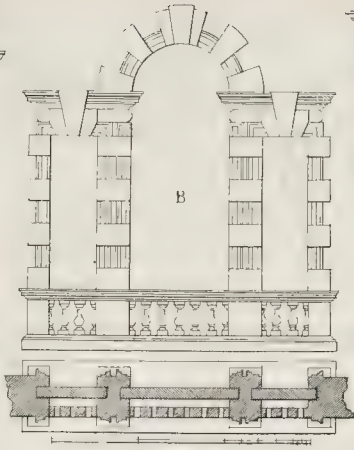
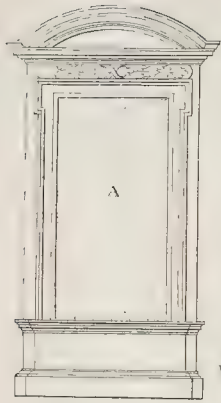


By S<sup>r</sup> le Clerc.



Larnacham Gulp









The Geometrical construction of Semi Circular Semi Elliptical and Scheme headed Windows in Circular or Elliptical Walls by M<sup>r</sup> B. Langley

Plate CCCCLXVIII

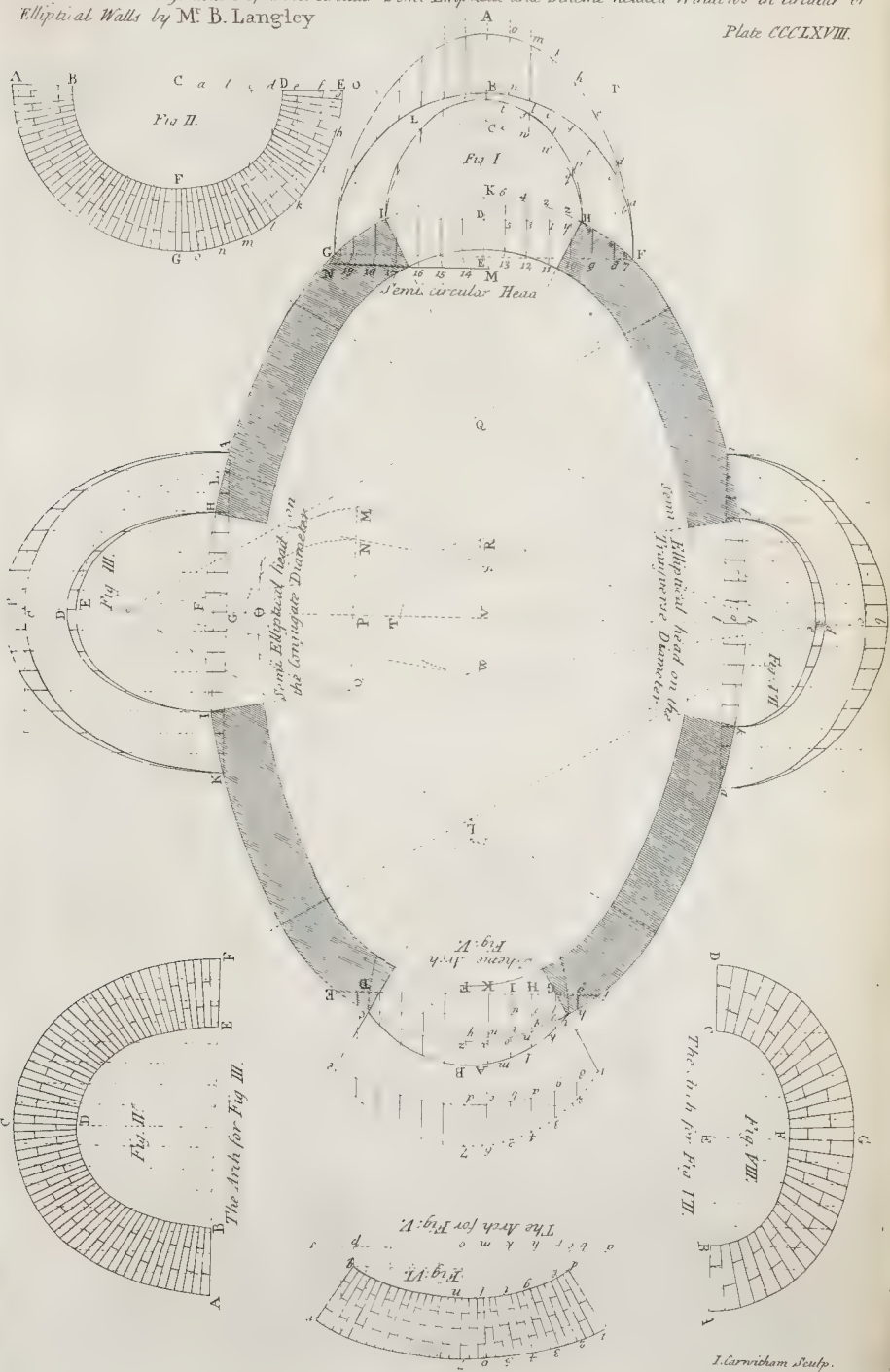
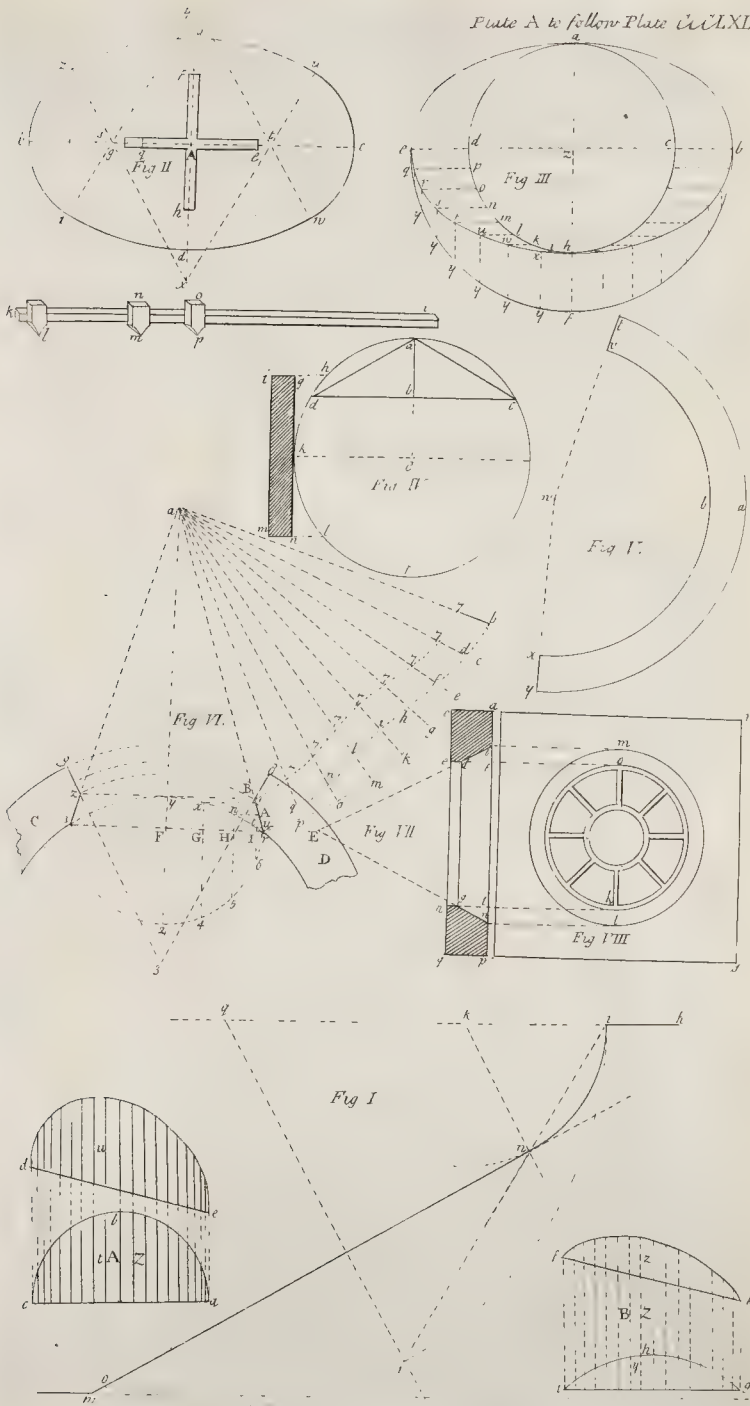


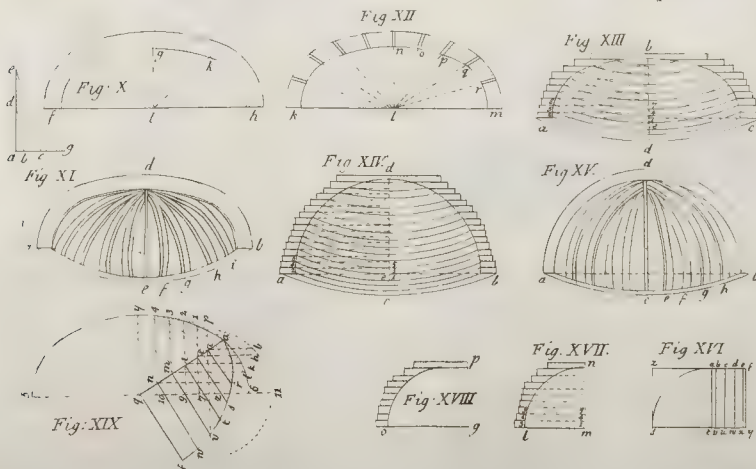
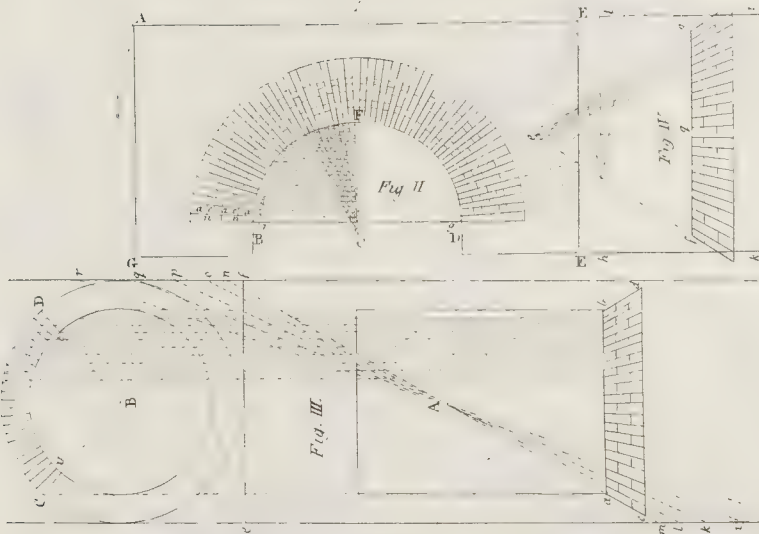
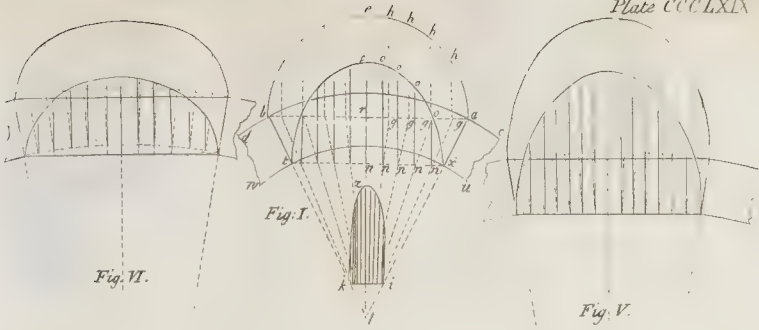




Plate A to follow Plate CCLXIX

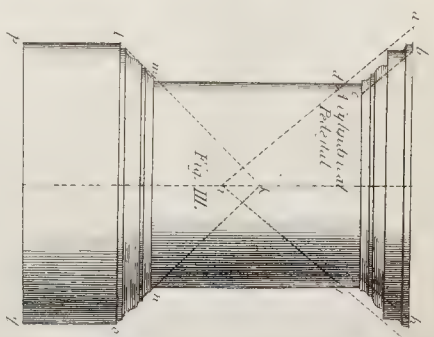
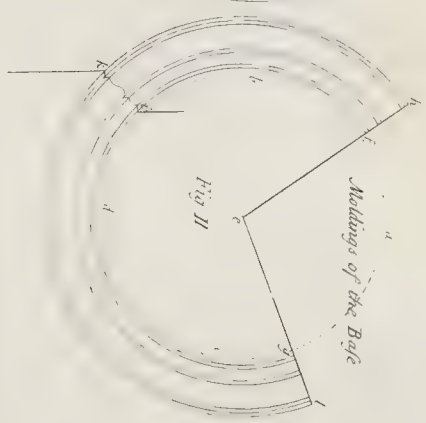
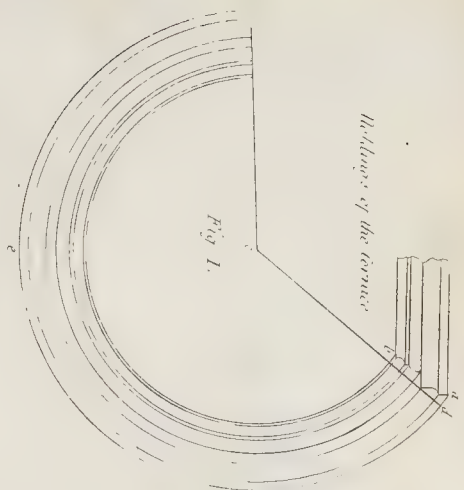




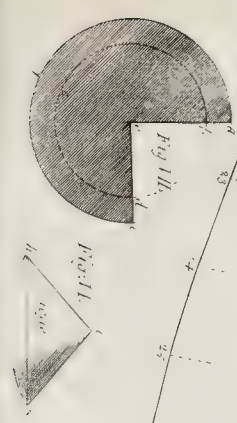
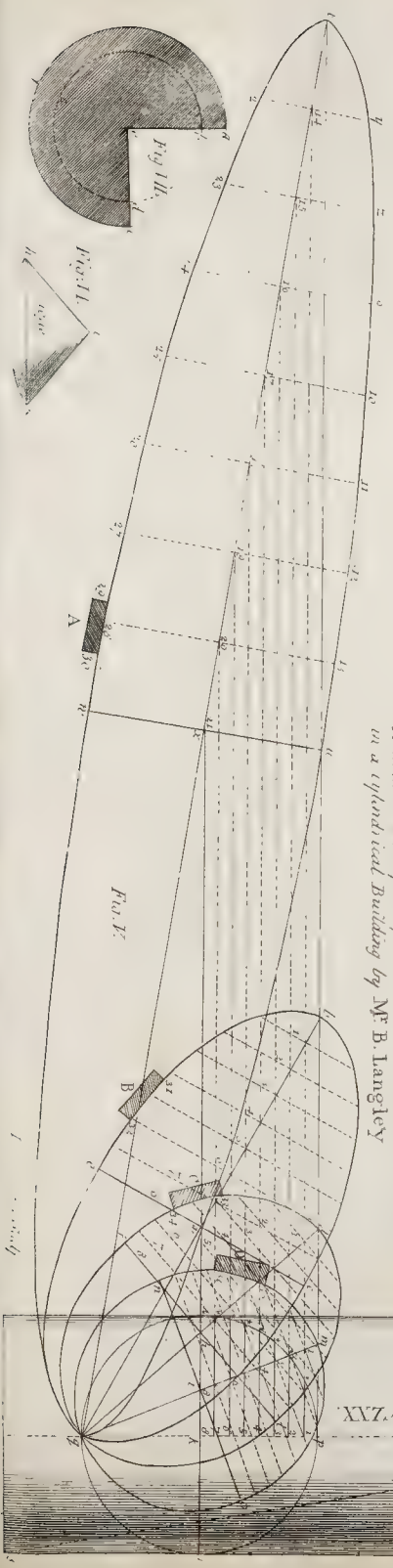








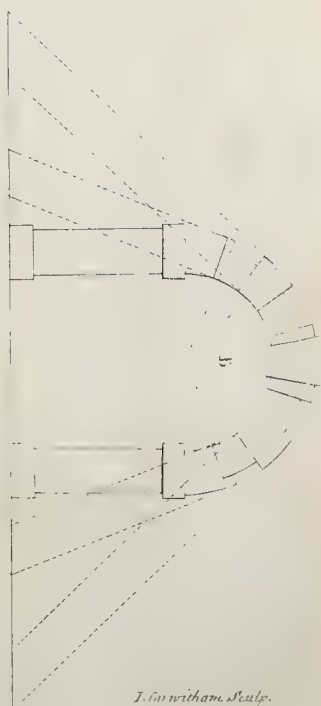
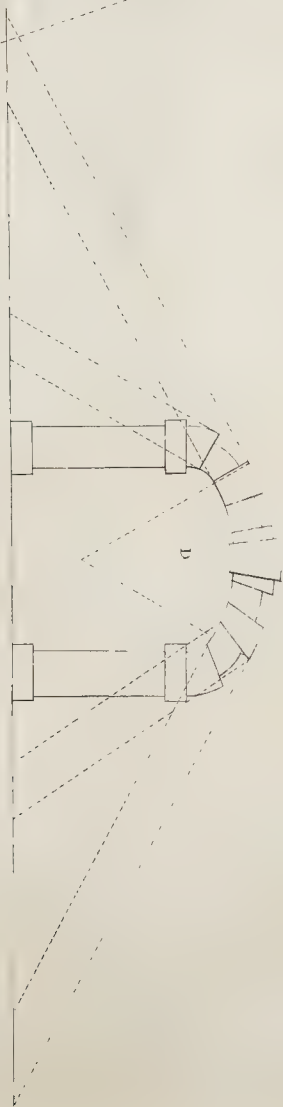
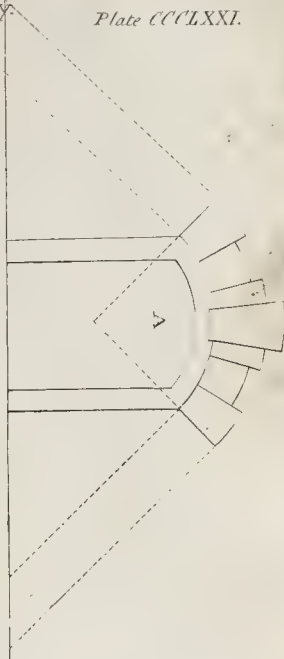
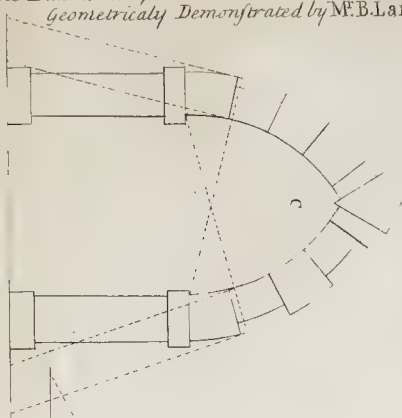
To make the Perspective for a Semi-circular headed Window  
on a cylindrical Building by M. B. Langley





*The Buttments of Semi-circular Semi-Elliptical Scheme and Gothick Arches  
Geometrically Demonstrated by M.F.B. Langley*

*Plate CCLXXI.*



*J. G. Witham Sculp.*

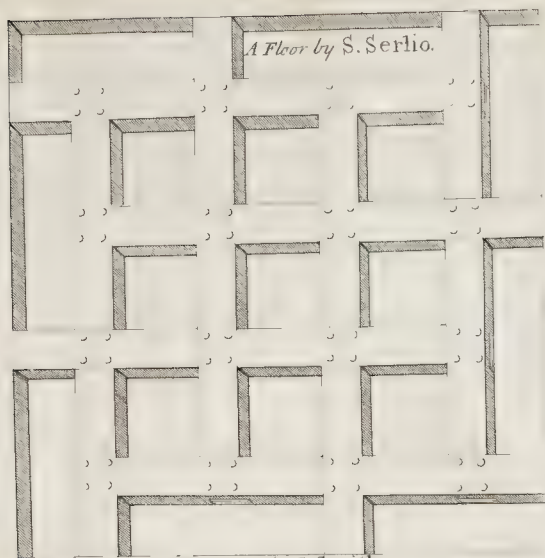




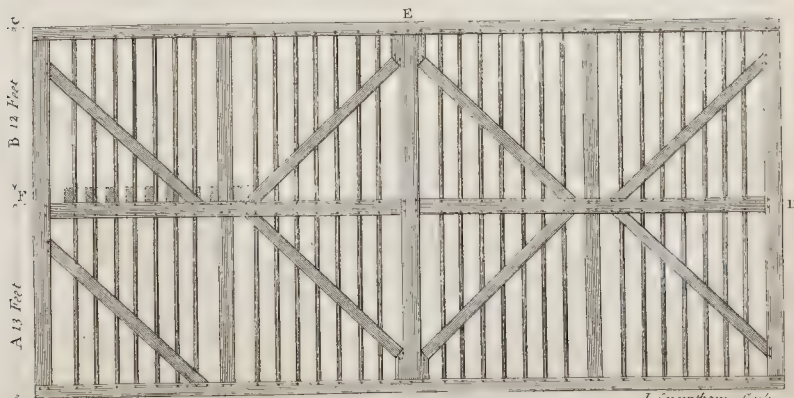
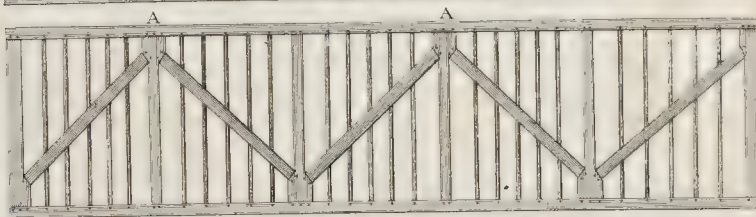
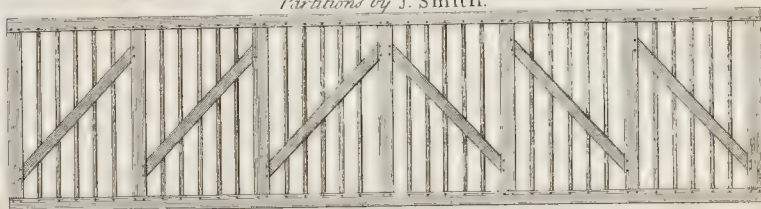








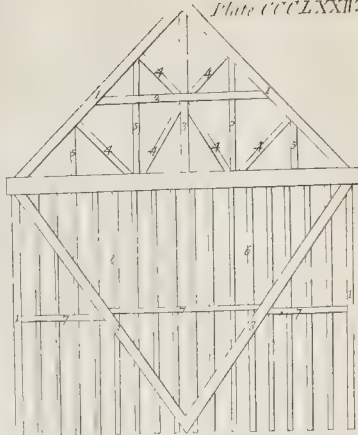
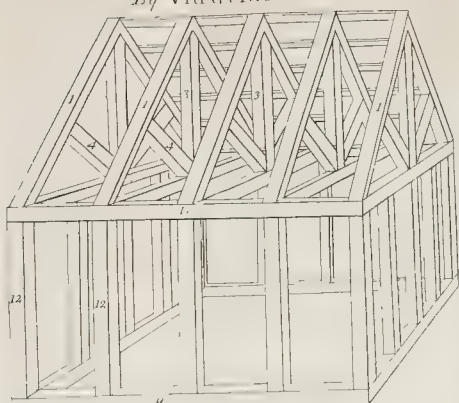
Partitions by J. Smith.





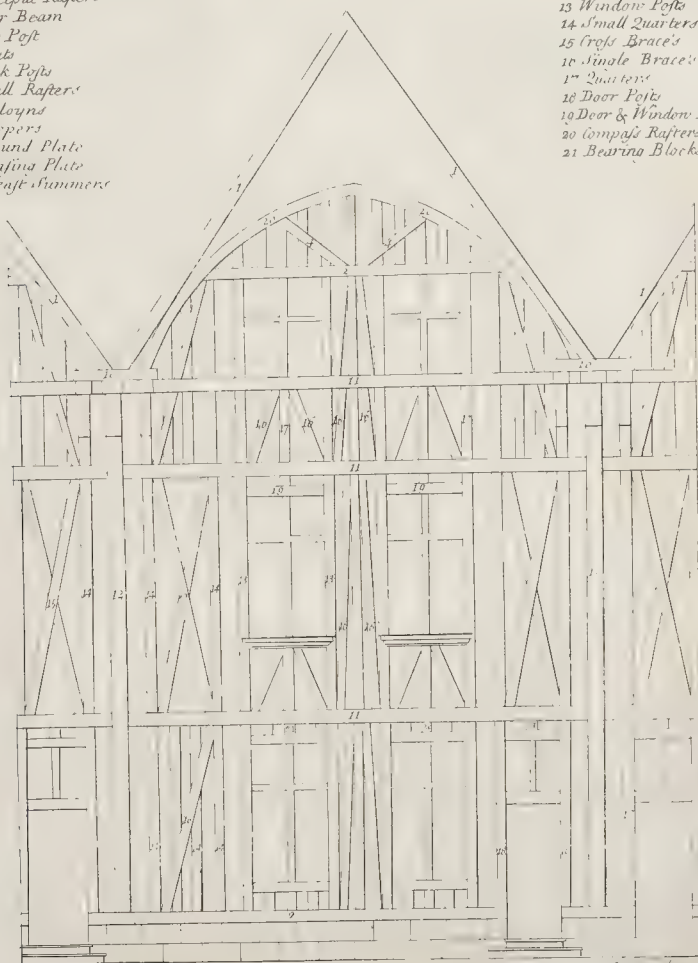
By Vignolles

Plate CCLXXXII



- 1 Principal Rafters
- 2 Collar Beam
- 3 King Post
- 4 Struts
- 5 Prick Posts
- 6 Small Rafters
- 7 Parloyns
- 8 Sleepers
- 9 Ground Plate
- 10 Raising Plate
- 11 Breast Stimmers

- 12 Standard Posts
- 13 Window Posts
- 14 Small Quarters
- 15 Truss Braces
- 16 Single Braces
- 17 Quarters
- 18 Door Posts
- 19 Door & Window Heads
- 20 Compass Rafters
- 21 Bearing Blocks

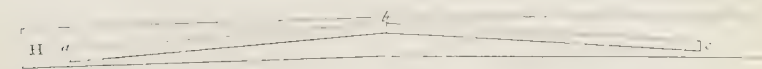
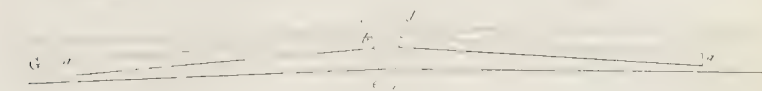
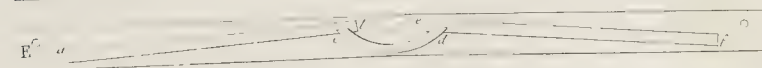
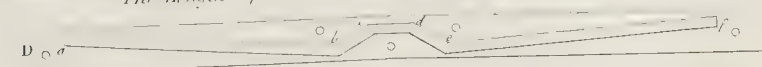
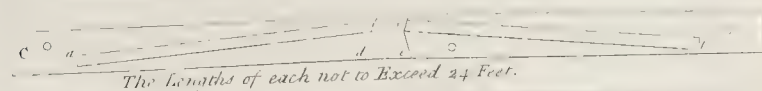
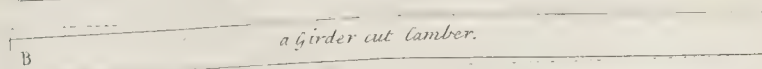
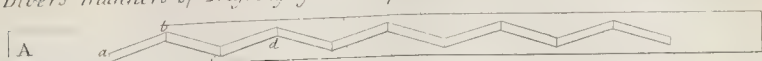


T. Smithham Sculp.

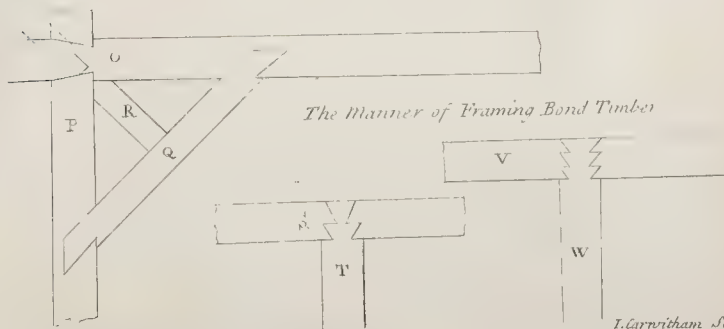




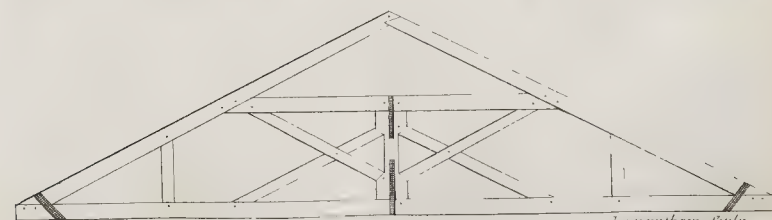
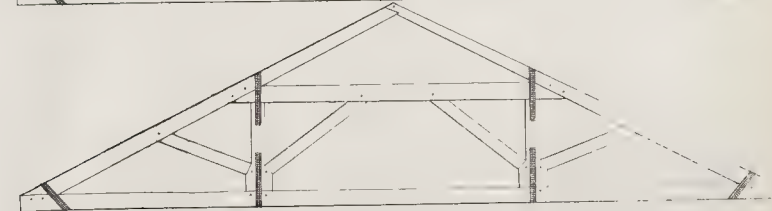
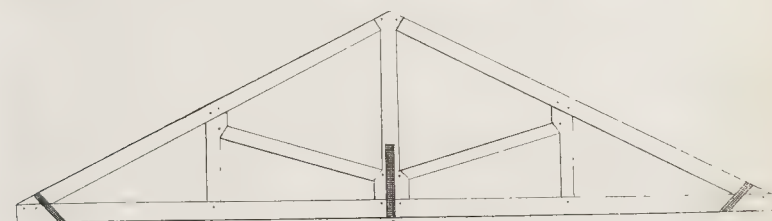
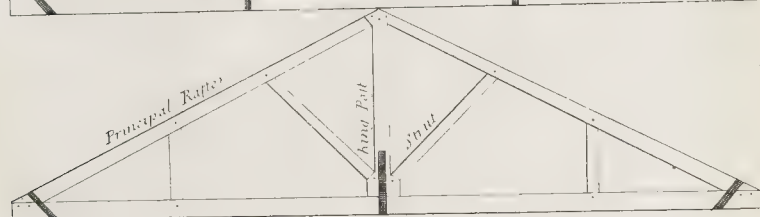
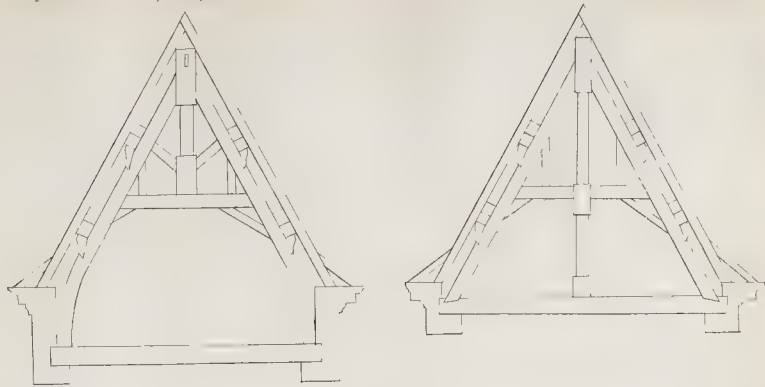




Divers Manners of Scarfing Timber together.

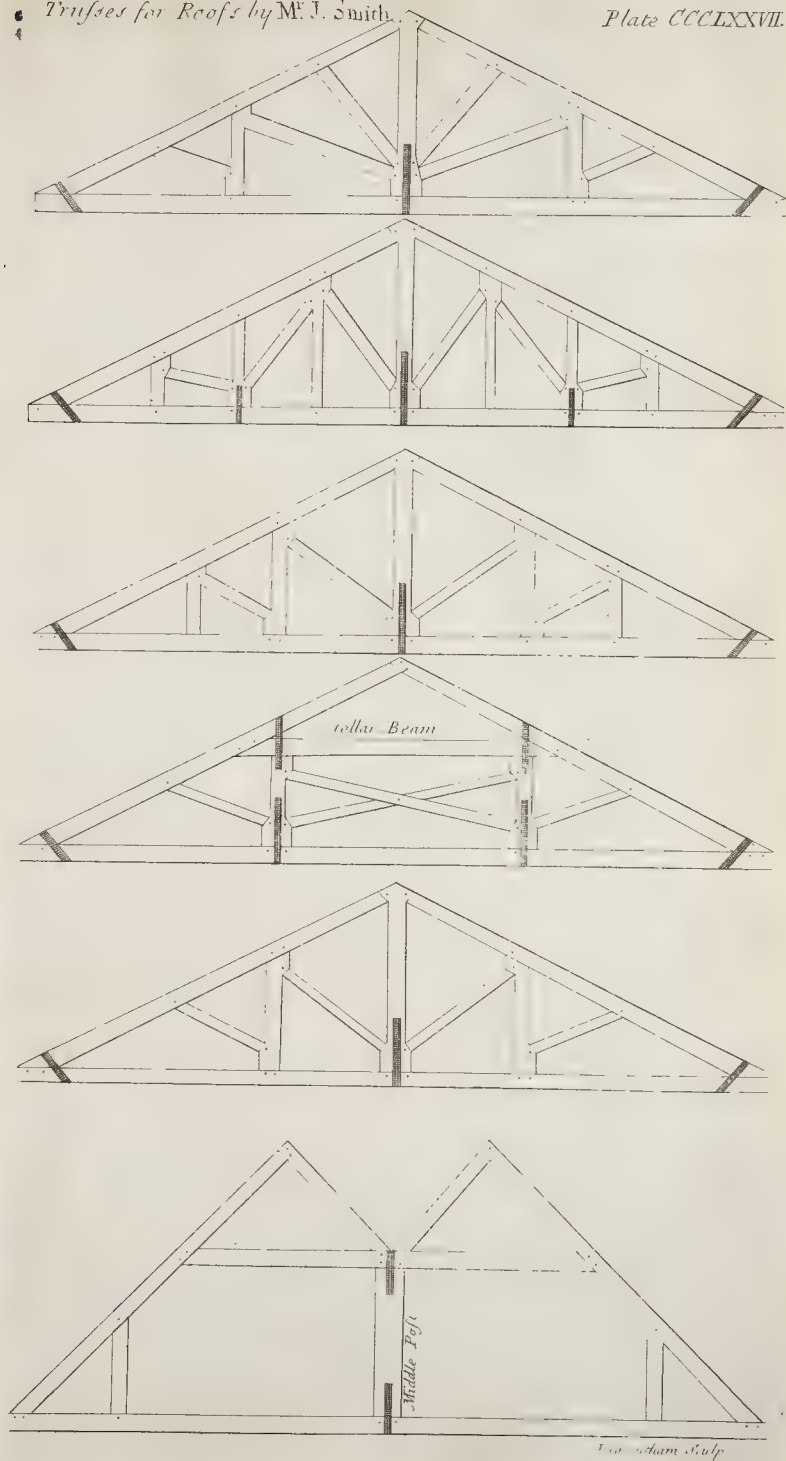






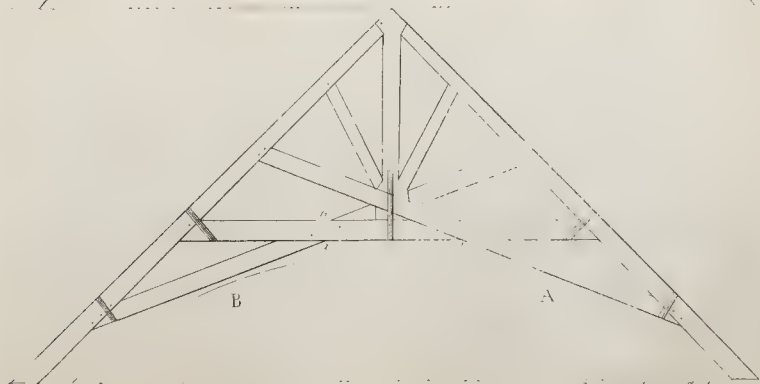
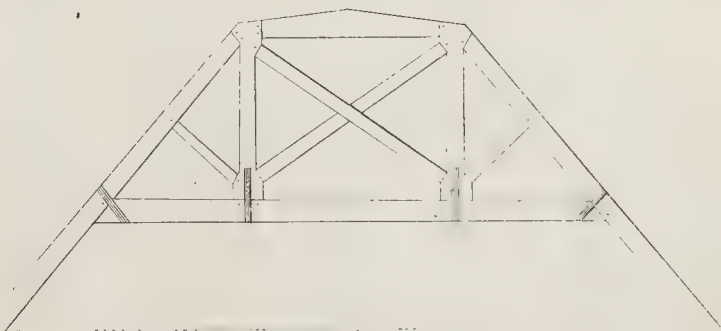
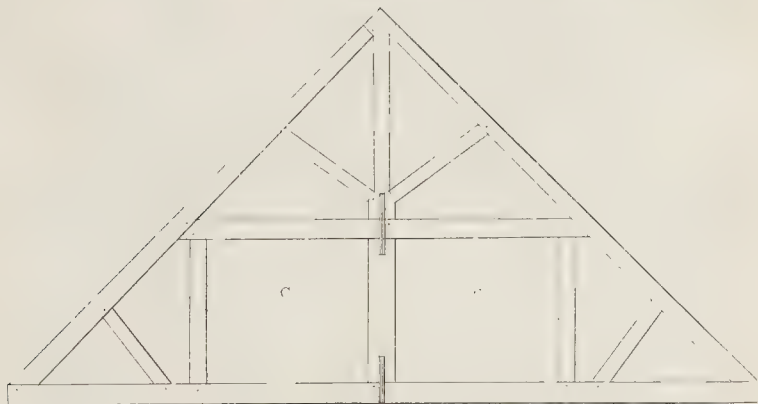
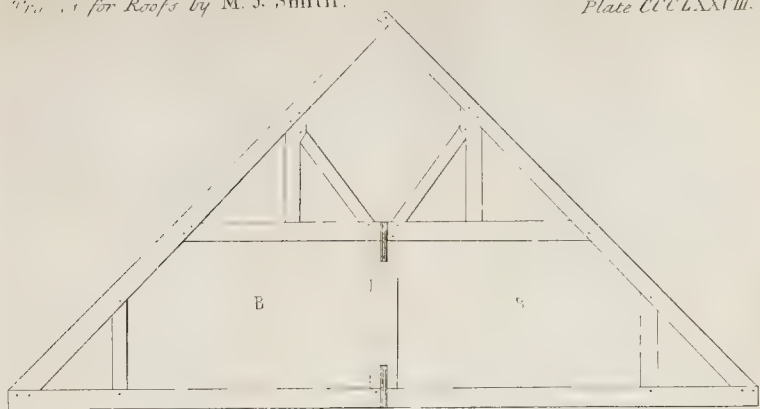
Lea witham Rulp.



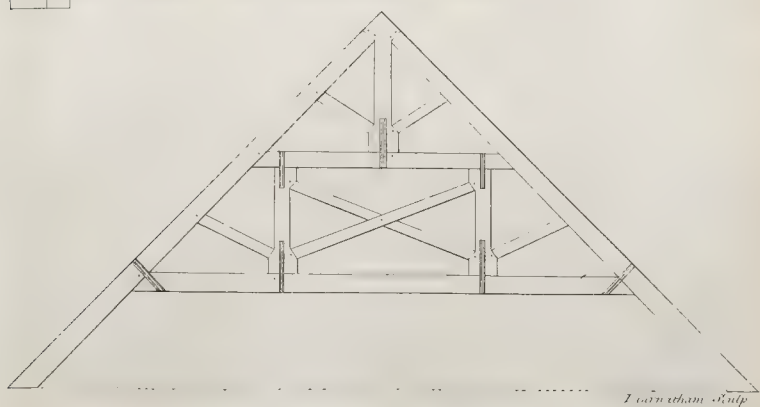
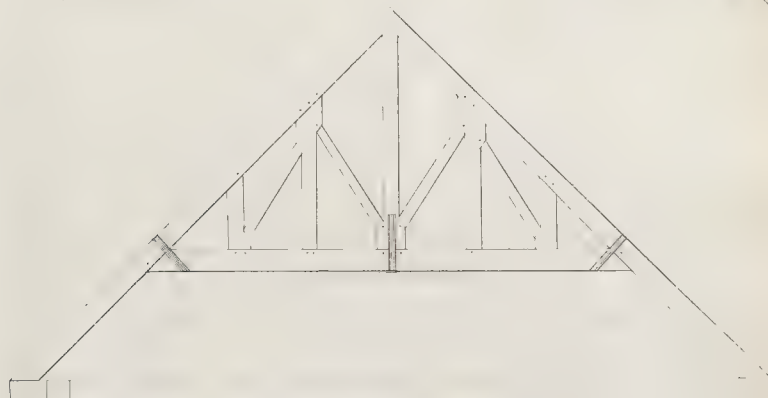
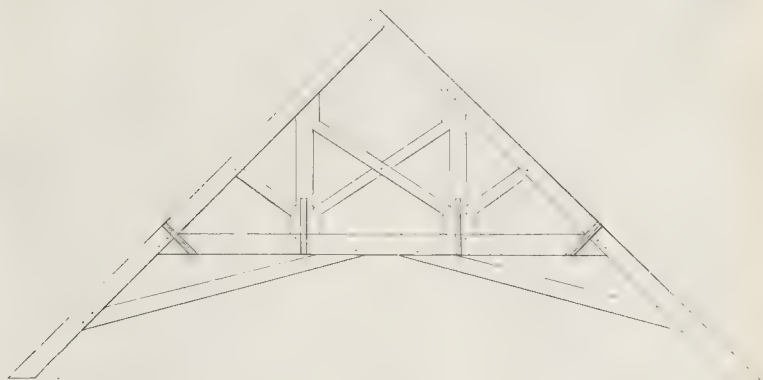
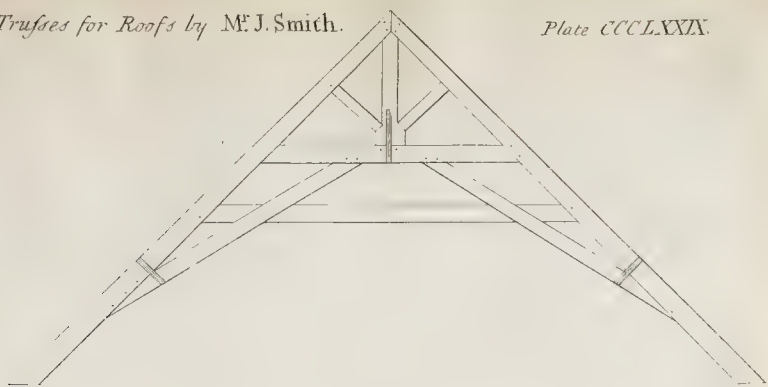








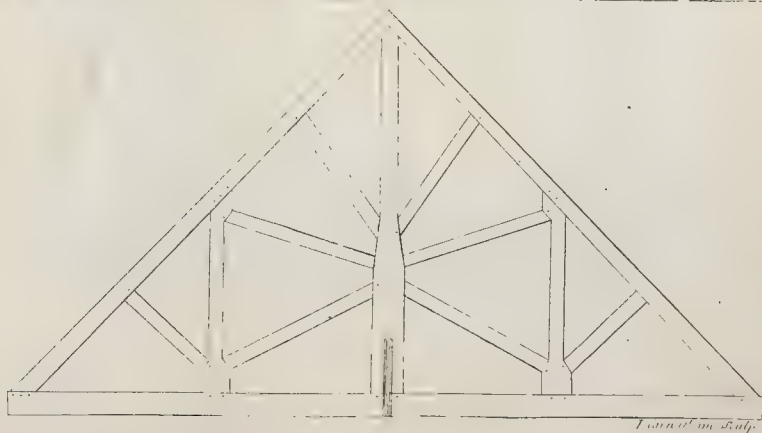
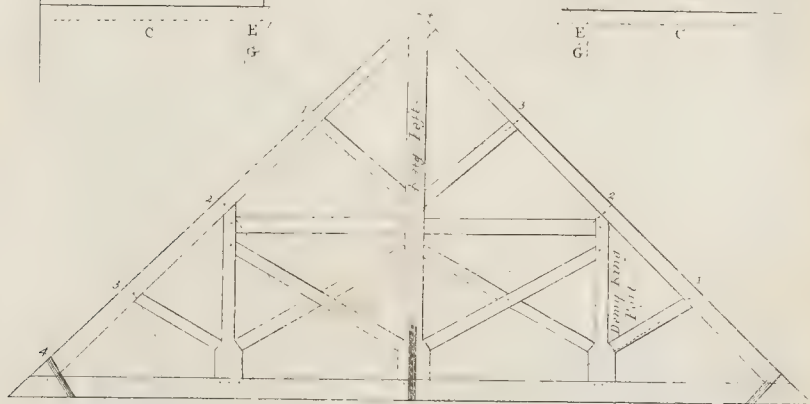
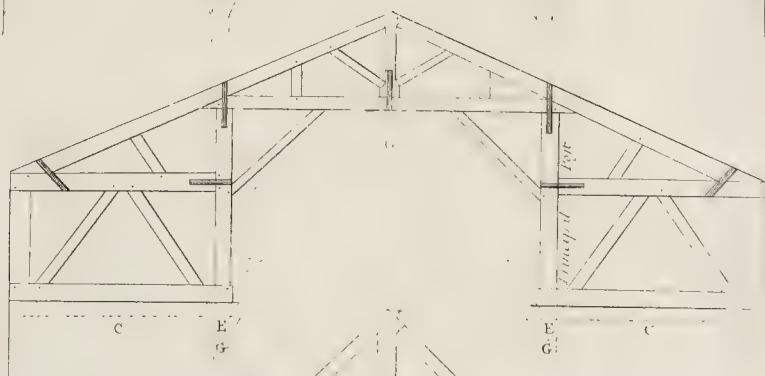
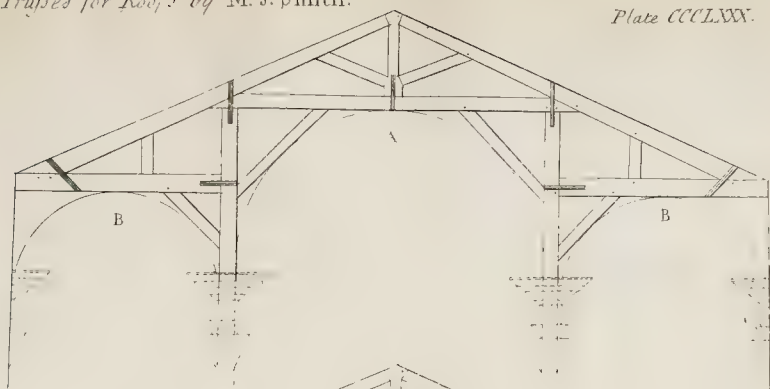




*Truss with Rulp*

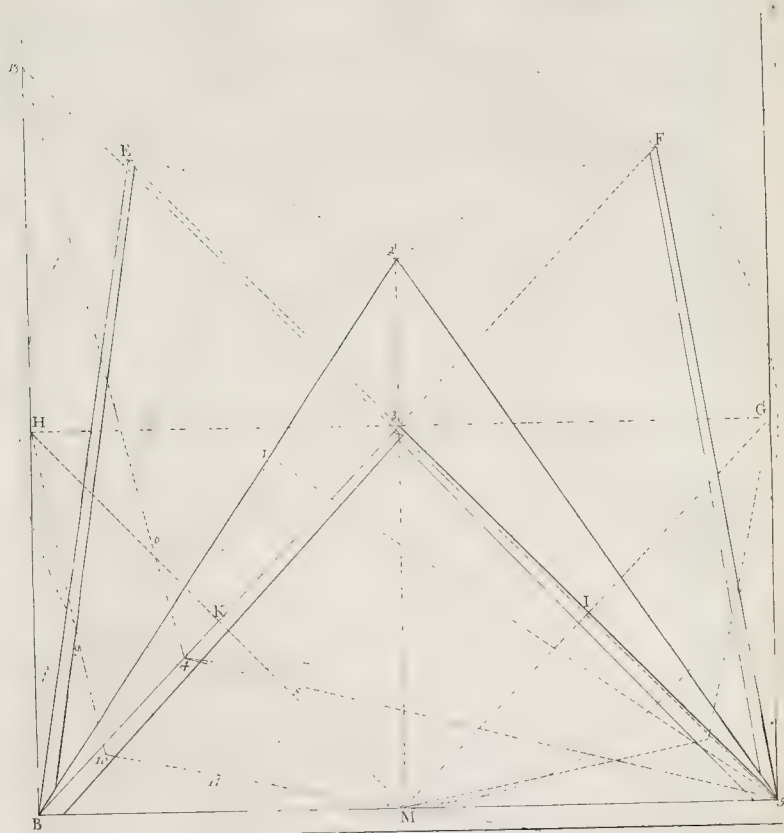




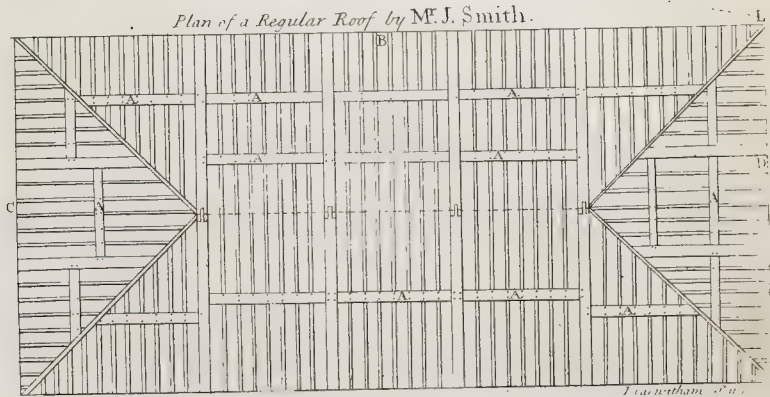




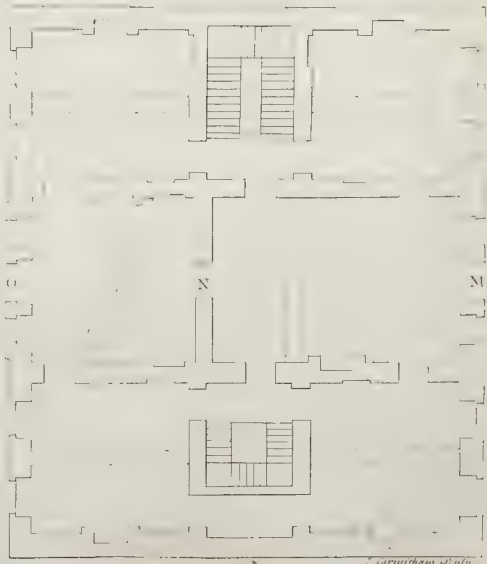
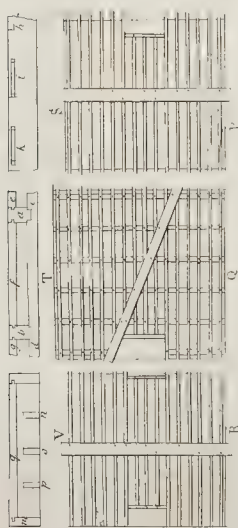
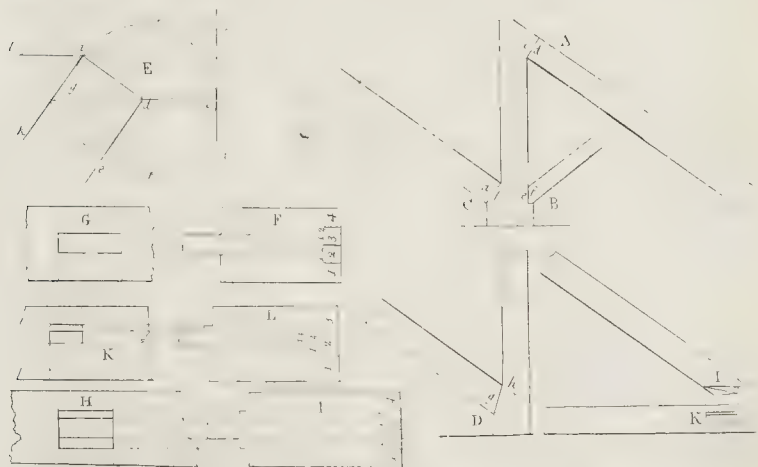
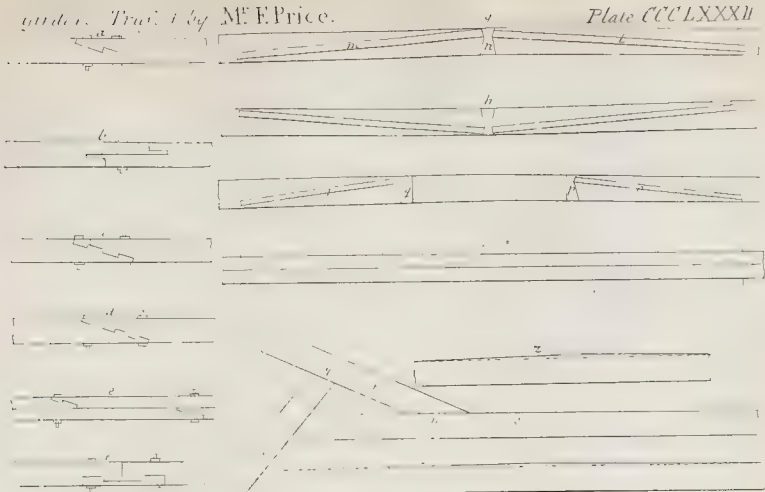
ME J. Smith's Method for Backing of Hip's prov'd to be false by ME B. Langley  
 Plate CCCLXXXI.



Plan of a Regular Roof by ME J. Smith.





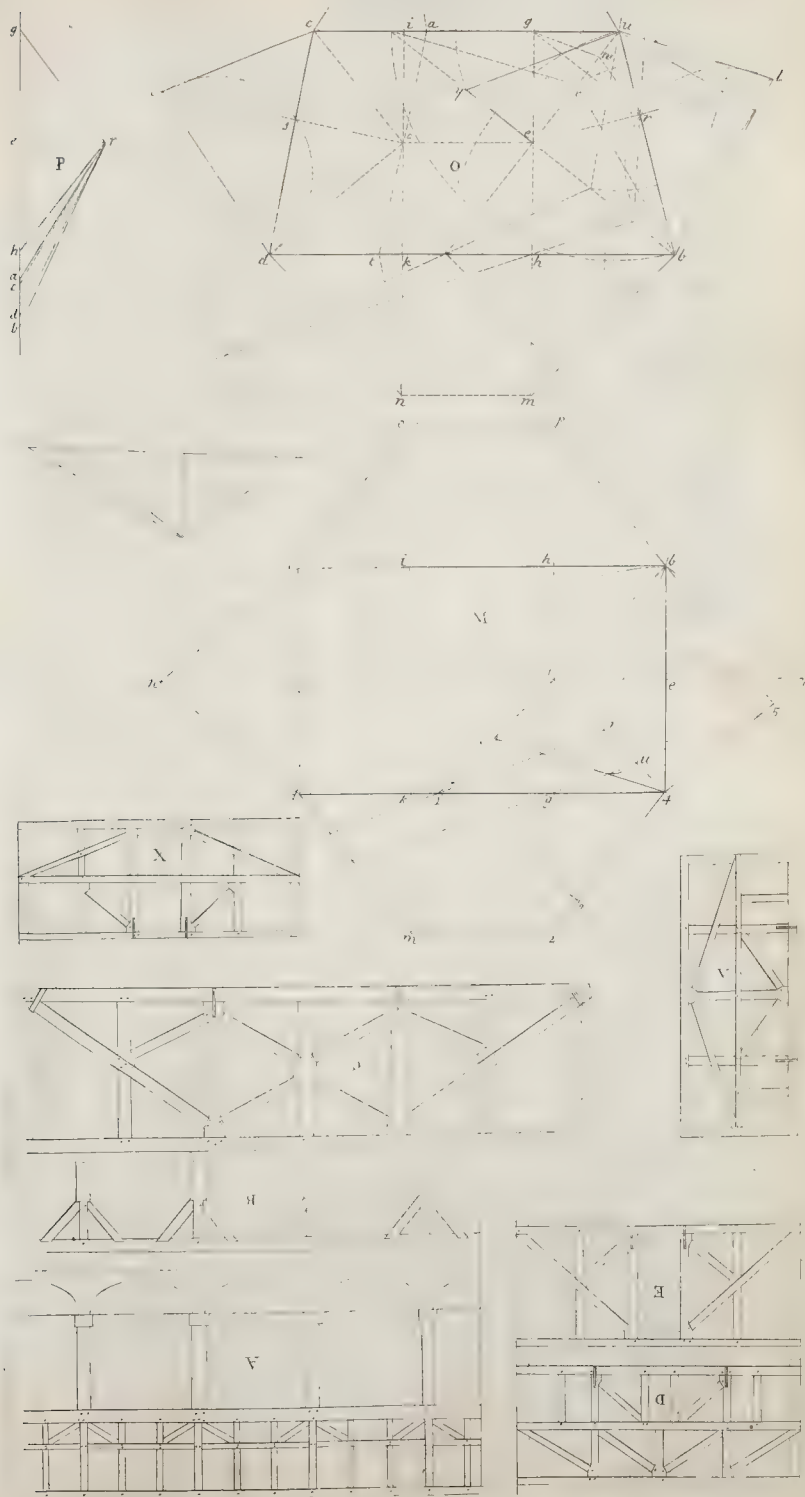






M<sup>r</sup> Popes Method for Backing of Ships P. .... 2  
 as published by John Brown Mich.  
 Hoar and M<sup>r</sup> Francis Price /  
 proved false by M<sup>r</sup> Batty Langley.

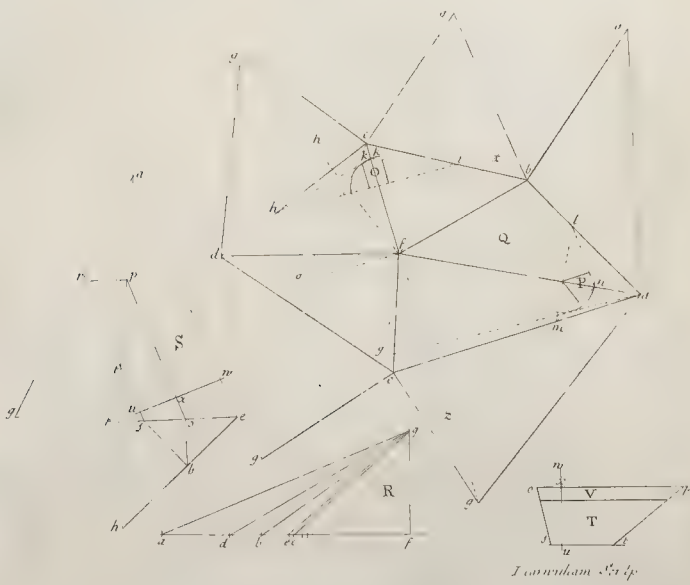
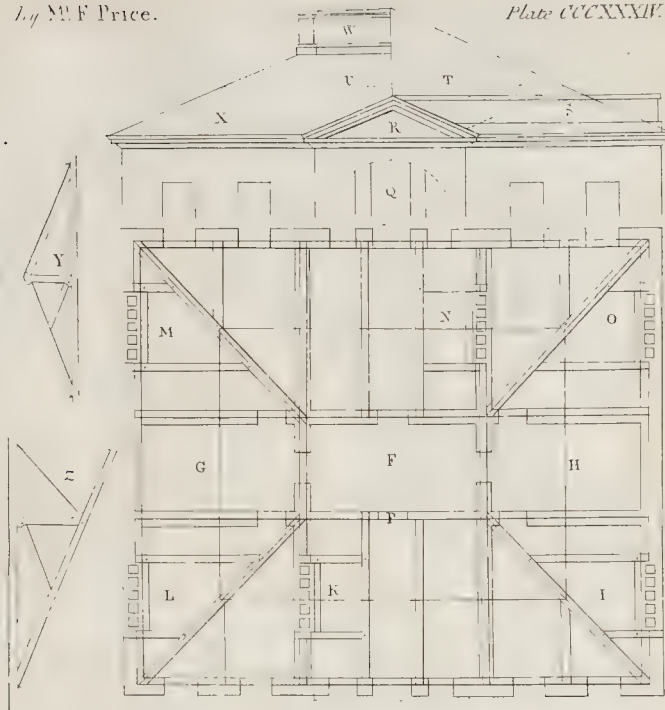
Plate CCCLXXXIII.





by M. F. Price.

Plate CCCXXXIV.

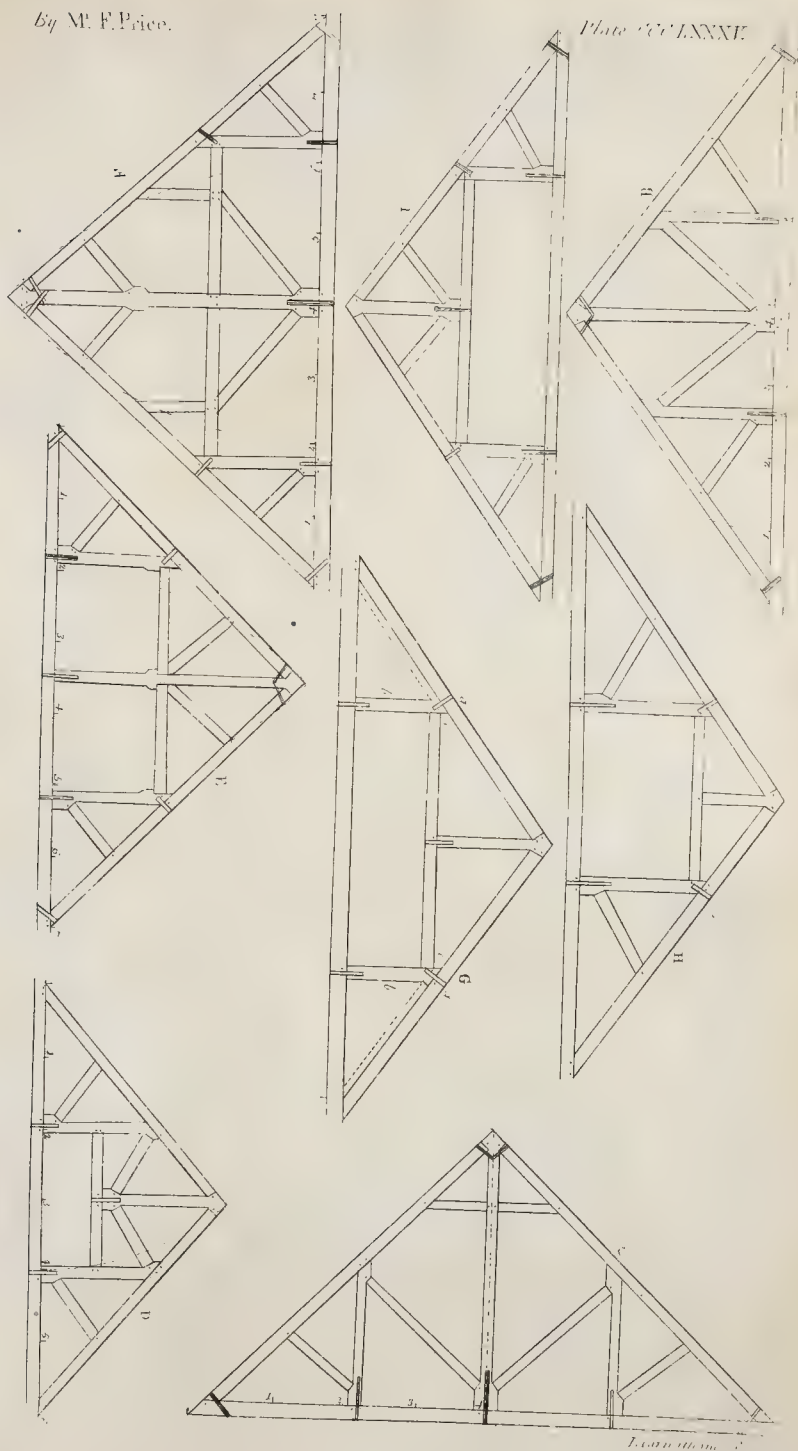




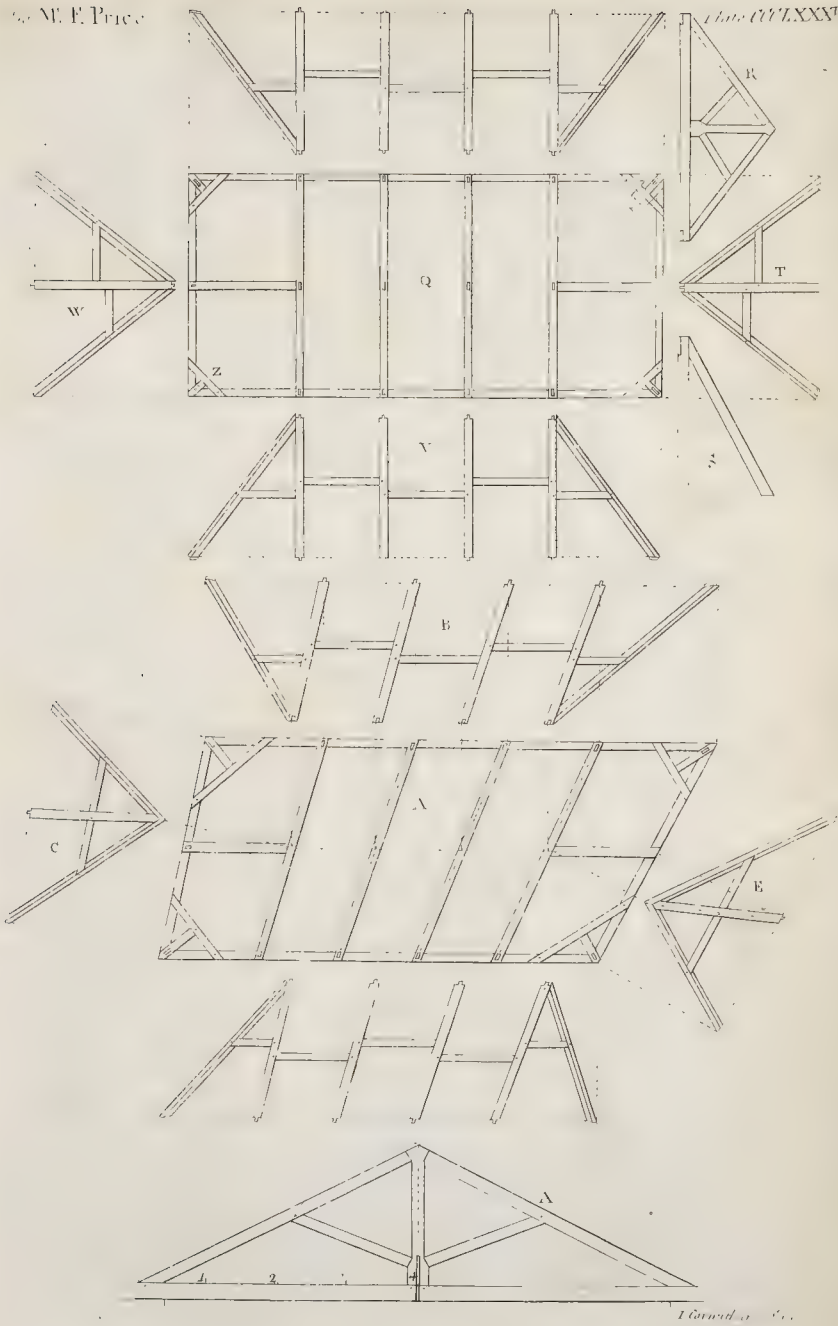


By M. F. Price.

Plate CCXXXVI



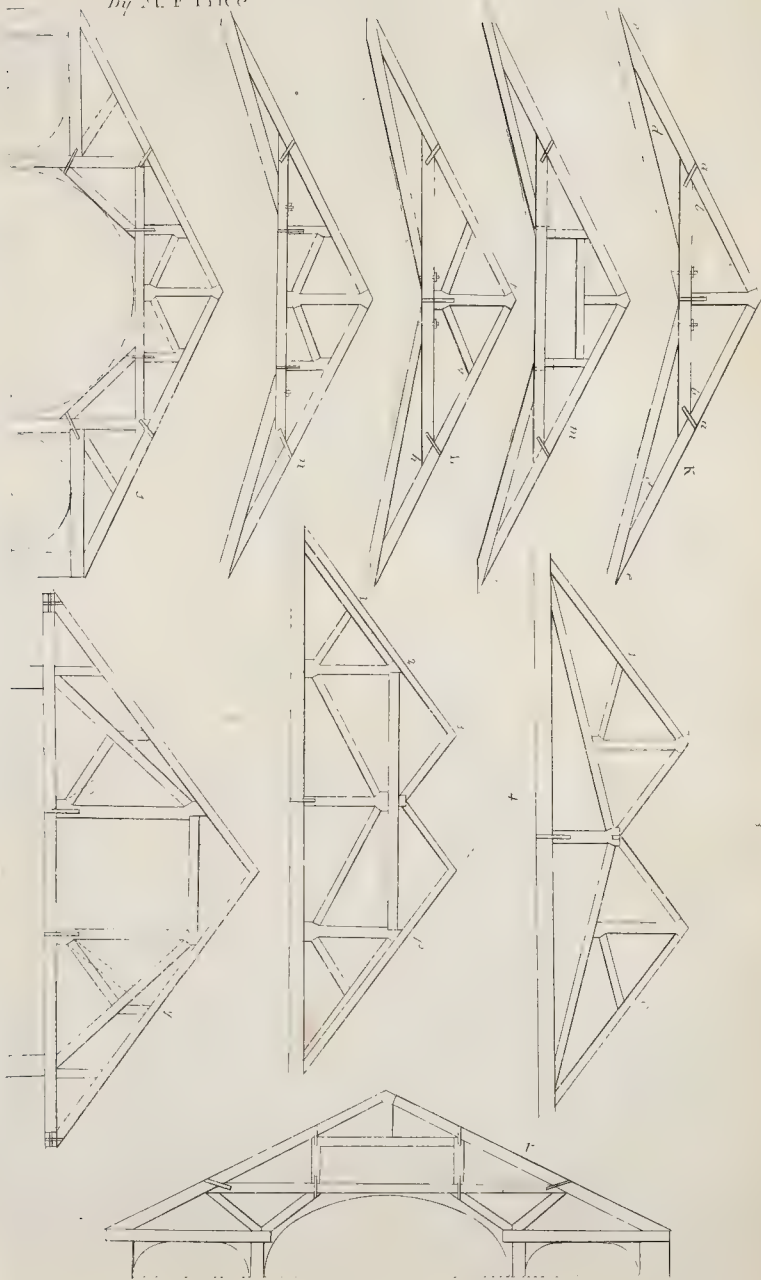






By NEF Price

Plate CCCLXXXVII

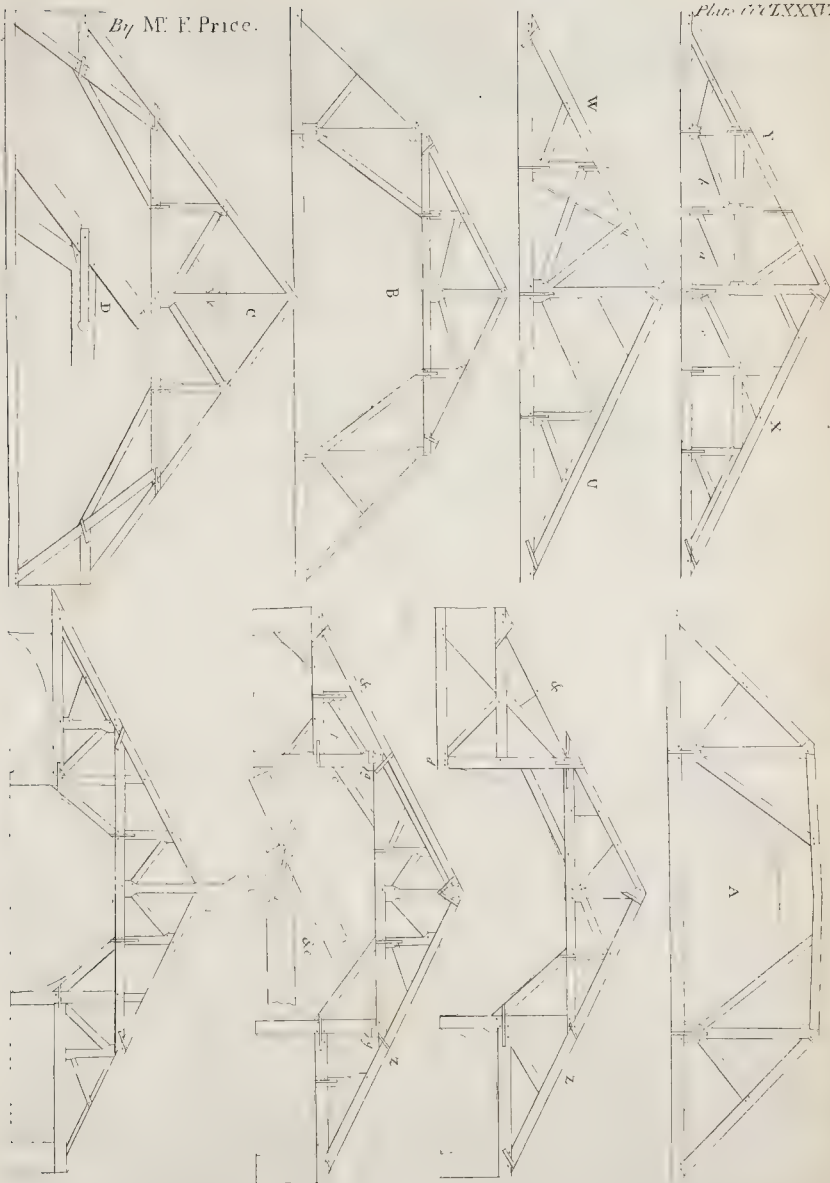






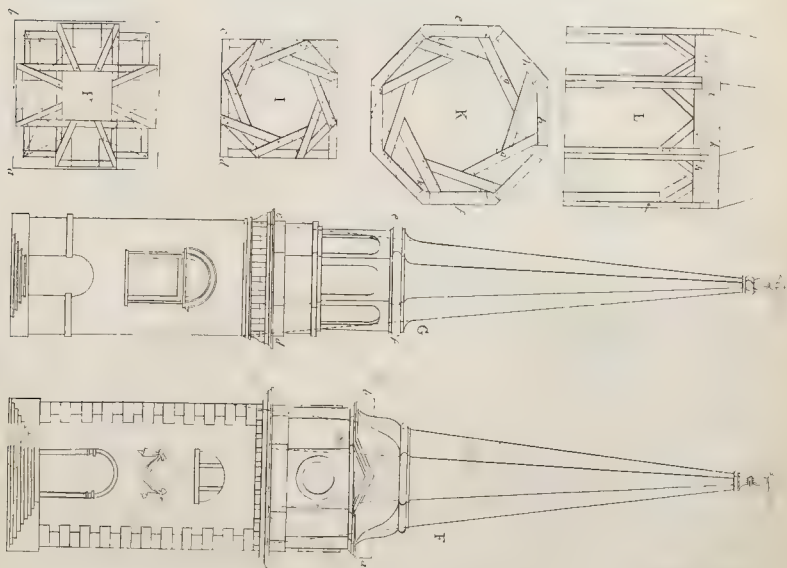
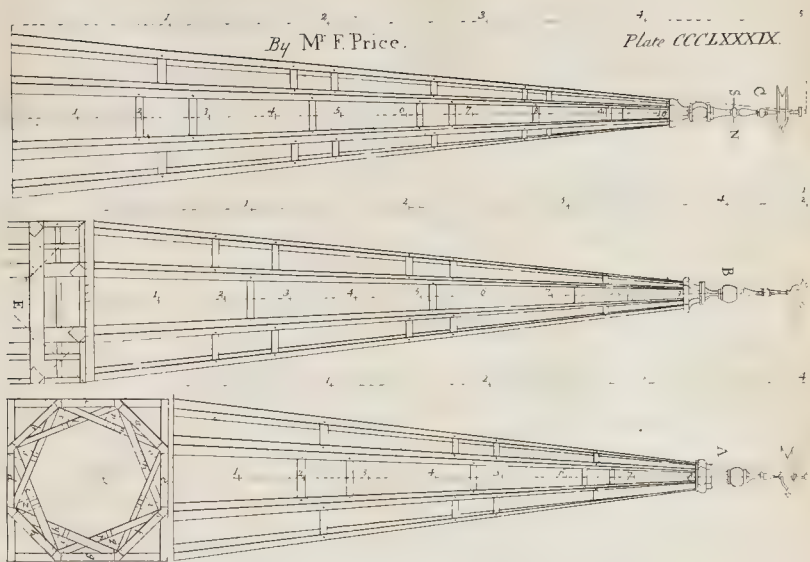
By M<sup>r</sup> F. Price.

Plate CCLXXXVIII



Timber Roof





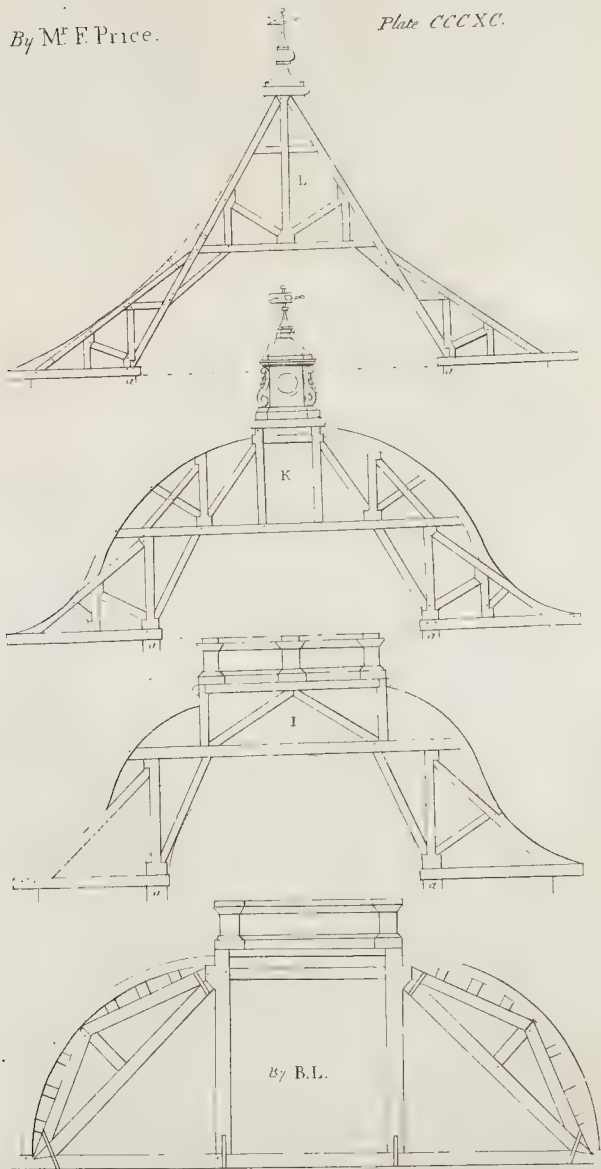
J. G. W. W. W. W. W.





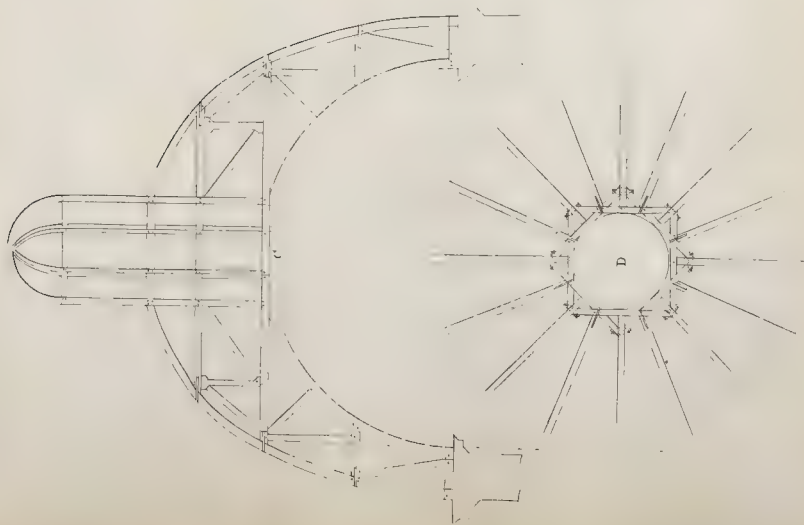
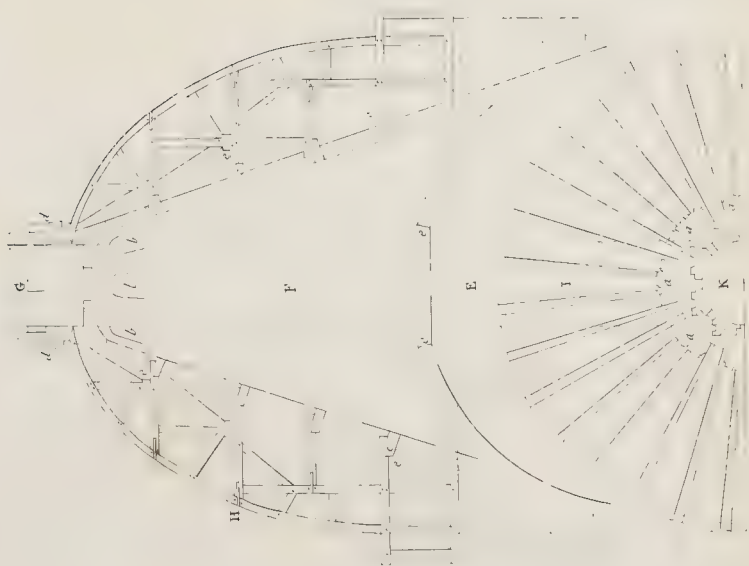
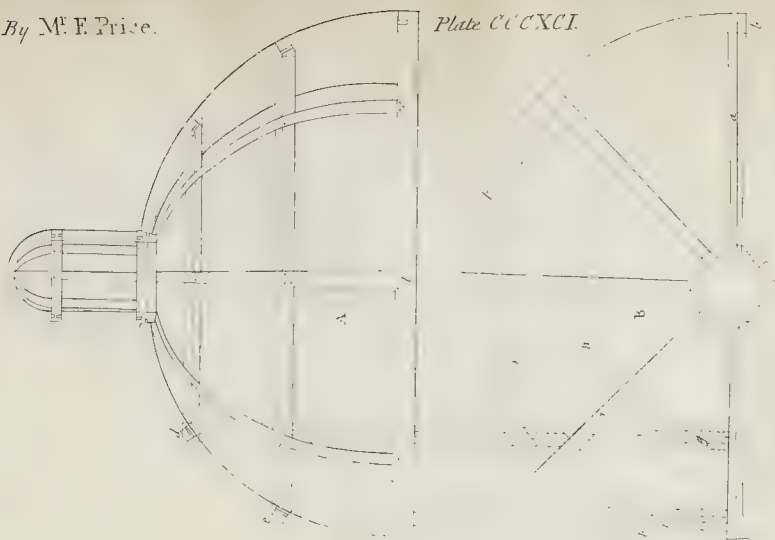
By M<sup>r</sup> F. Price.

Plate CCCXC.



*Guntham Rulp.*

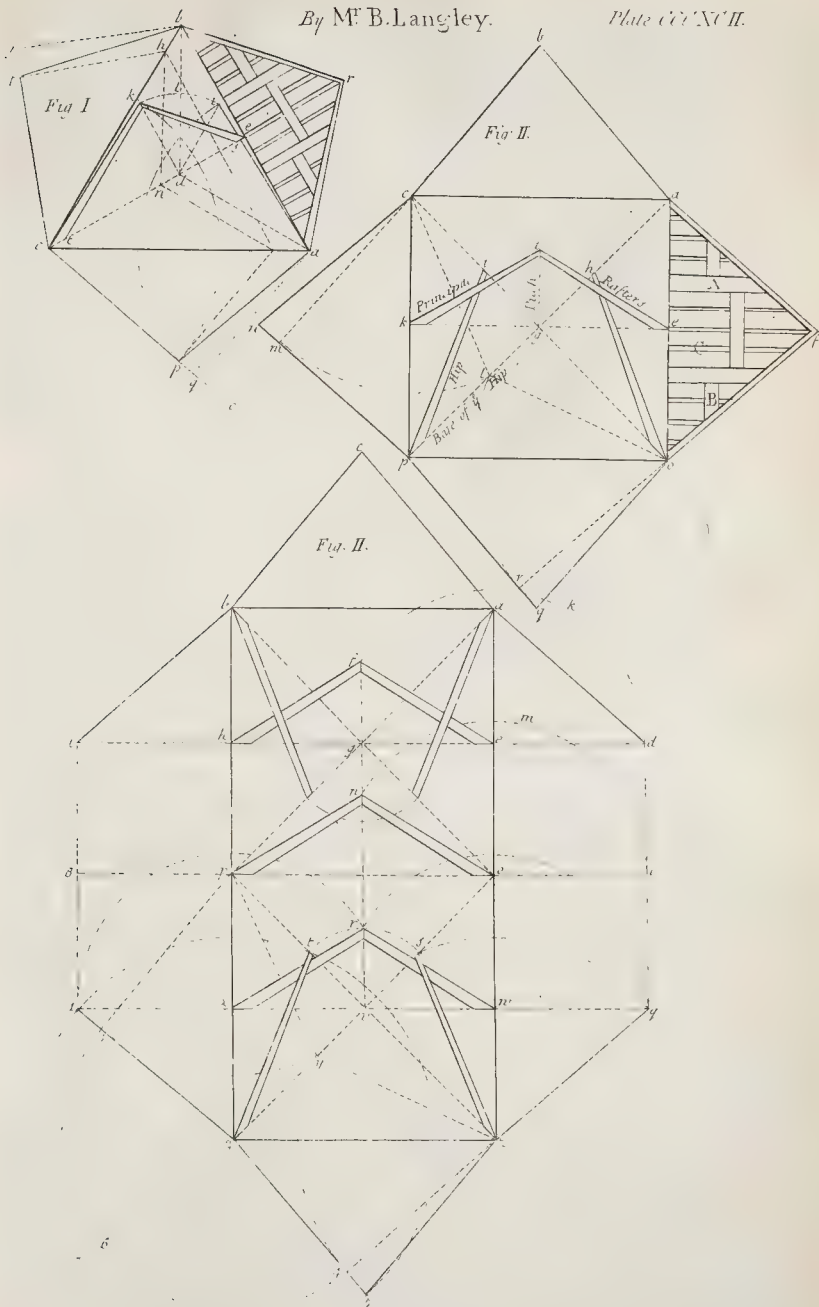






By M<sup>r</sup> B. Langley.

Plate CV. XCII.

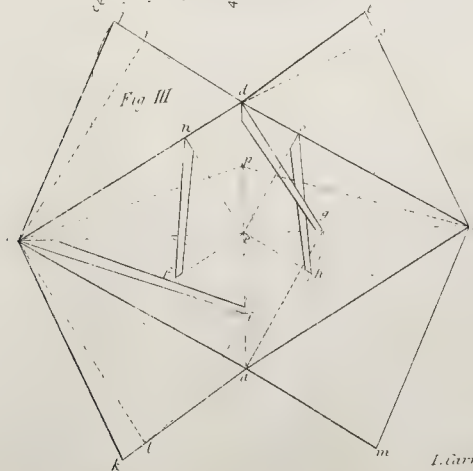
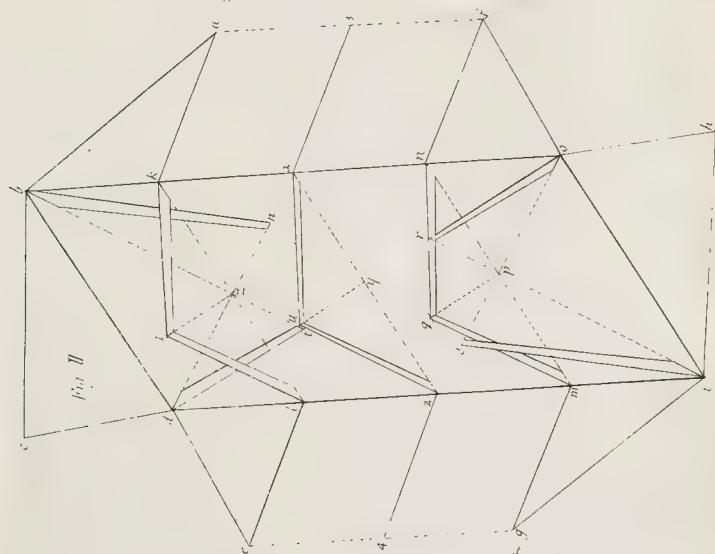
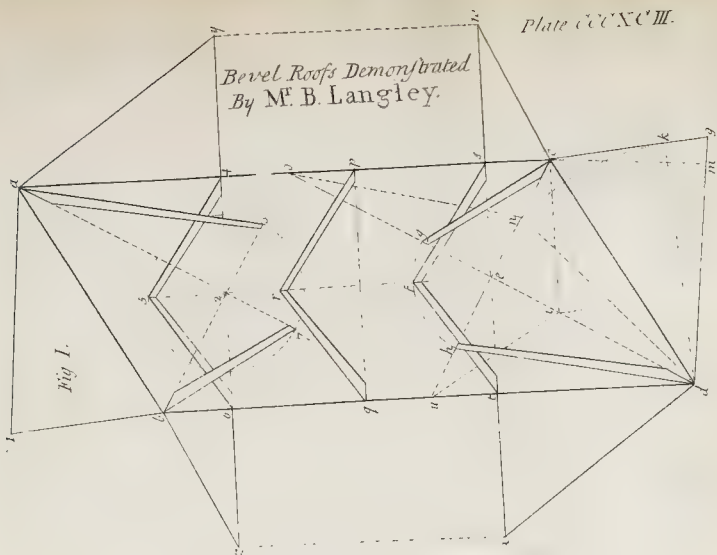


London: 1794.





*Bevel Roofs Demonstrated  
By M<sup>r</sup>. B. Langley.*

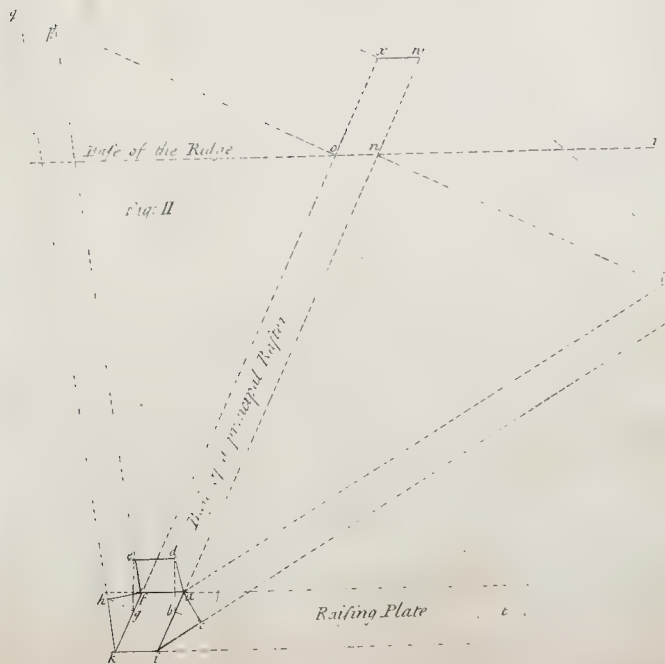
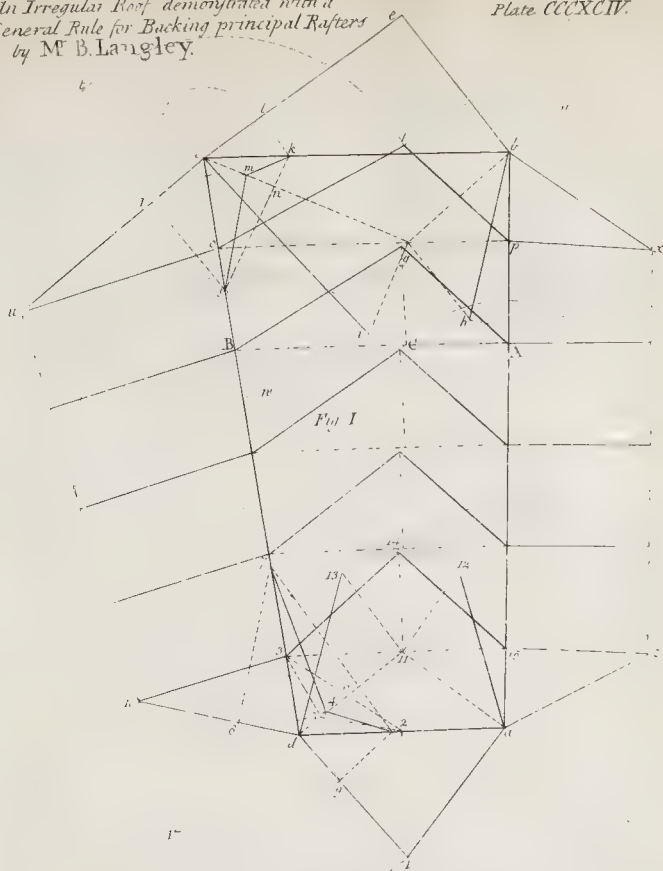


*L. carwitham Sulp*



An Irregular Roof demonstrated with a  
General Rule for Backing principal Rafters  
by M<sup>r</sup> B. Langley.

Plate CCCXCIV.



Corinthian Roof.

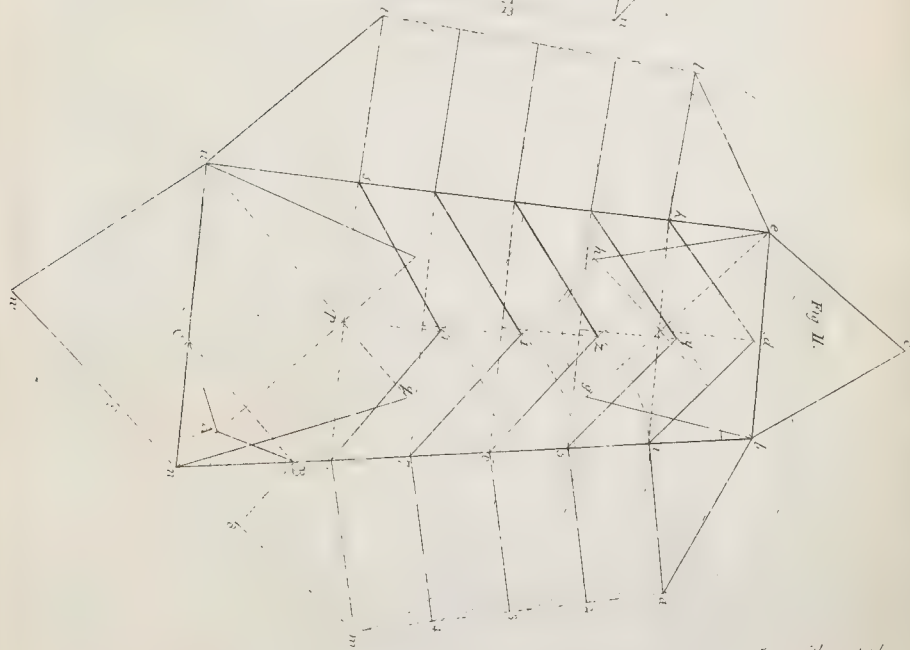
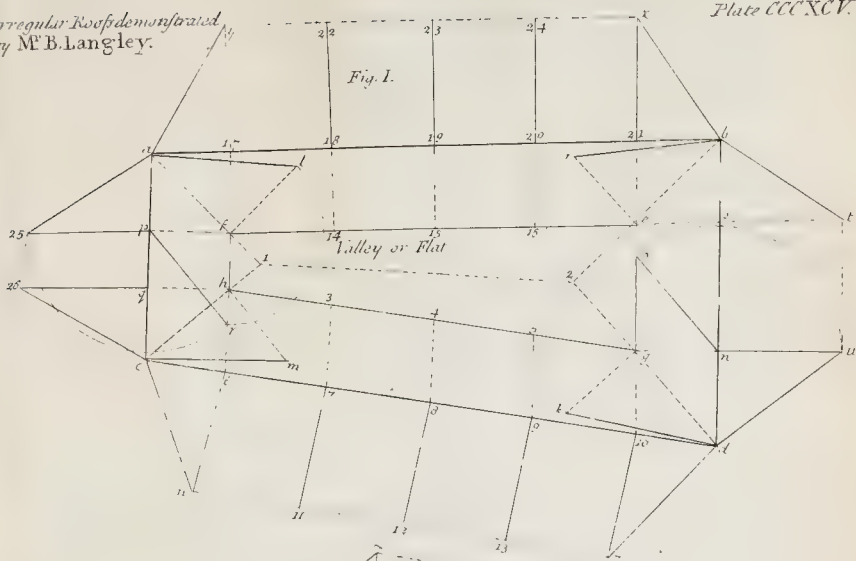




*Irregular Roof demonstrated  
by M<sup>r</sup> B. Langley.*

*Plate CCCXCV.*

*Fig. I.*

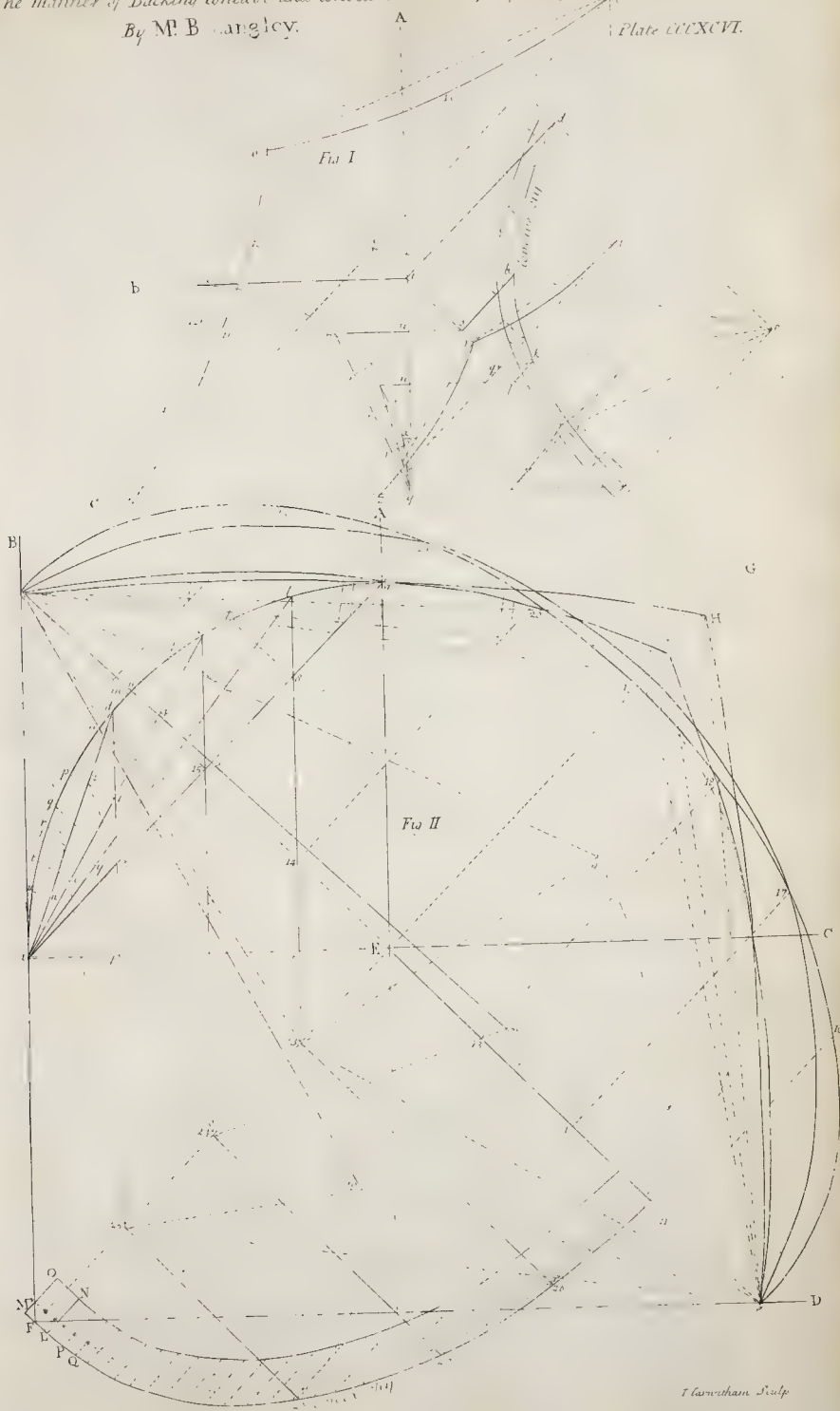


*Carrietham sculp.*

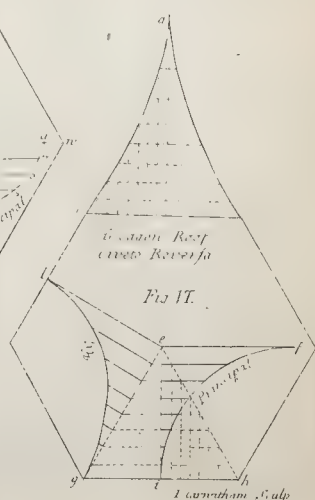
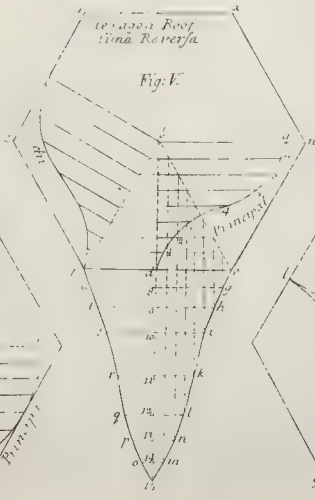
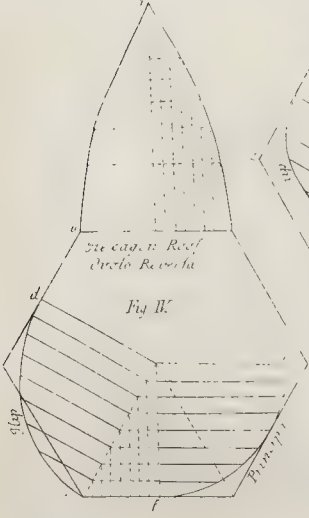
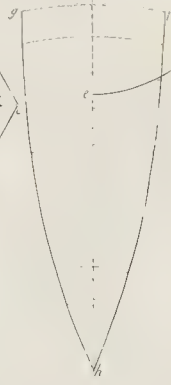
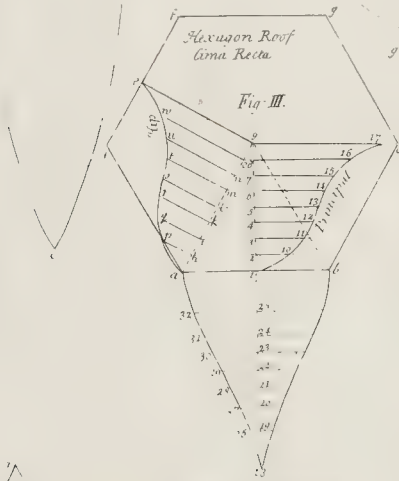
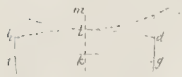
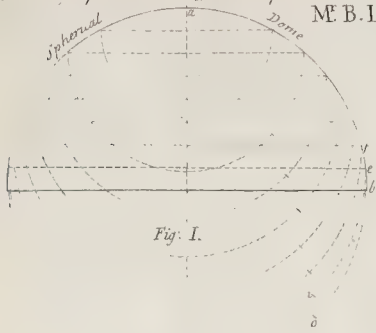


*The Manner of Backing Concave and Convex circular Slip rafters Geometrically demonstrated*  
*By M. B. Langley.*

Plate CCCXCVI.







1. curvatum. Scalp







Fig. I



Fig. II.

Coverings for Roofs with the Hyperbola and Parabola demonstrated by M. B. Langley

Plate CCCXCVIII

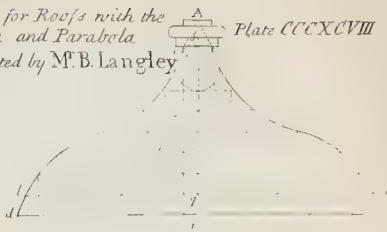


Fig. III.

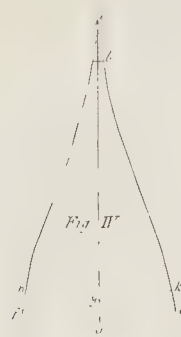


Fig. IV.

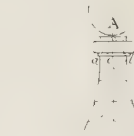


Fig. V.

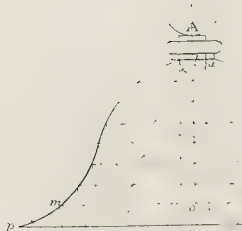


Fig. VI.

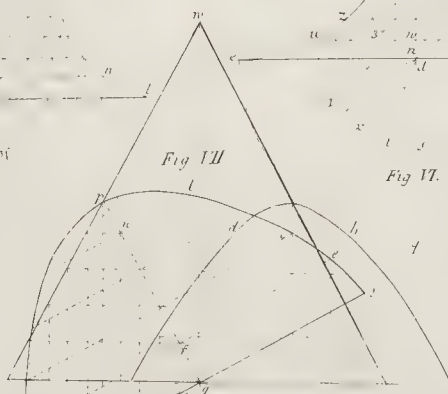


Fig. VII.

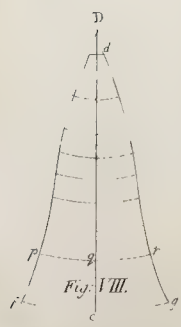


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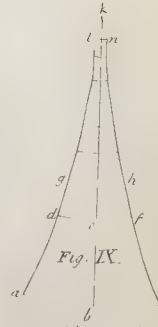
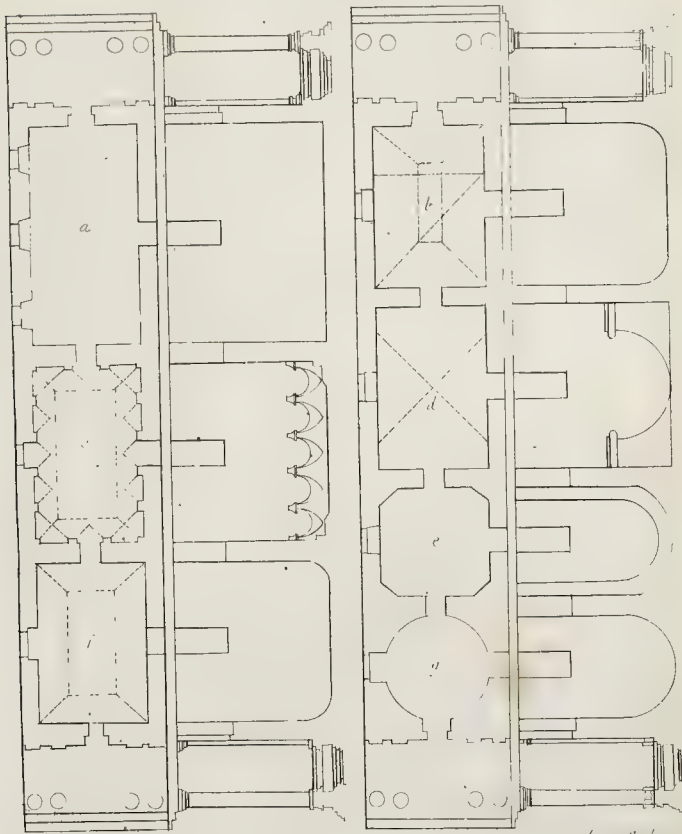
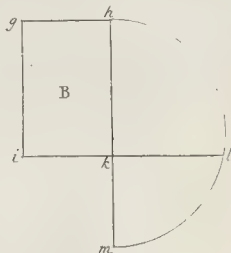
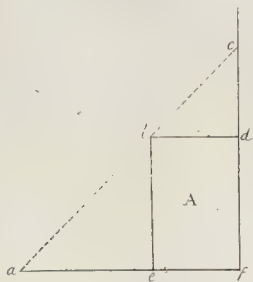


Fig. IX.

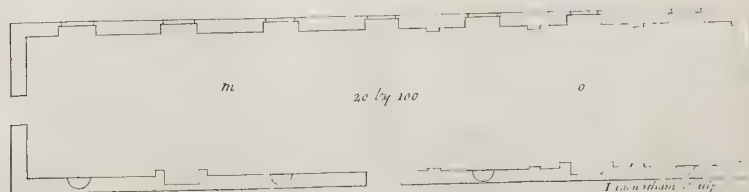
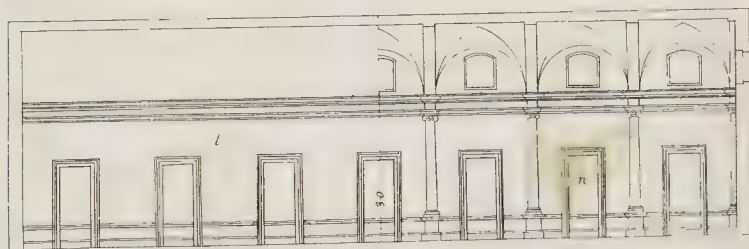
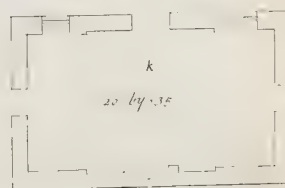
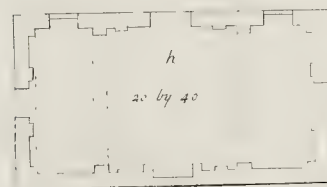
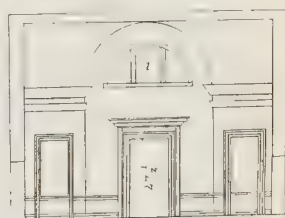
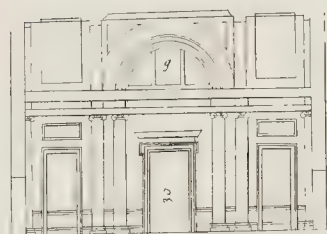
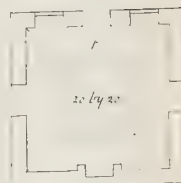
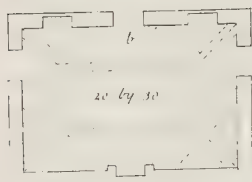
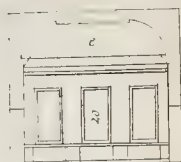
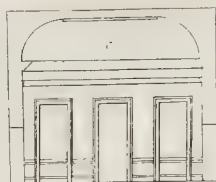
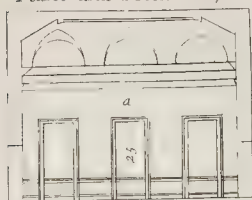
L. Carnitham Sulp





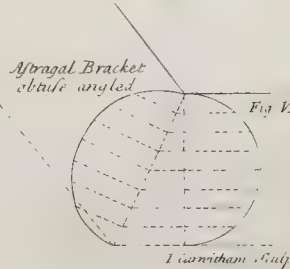
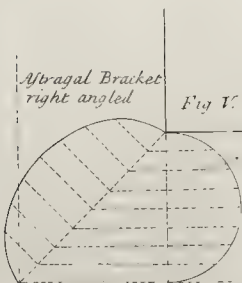
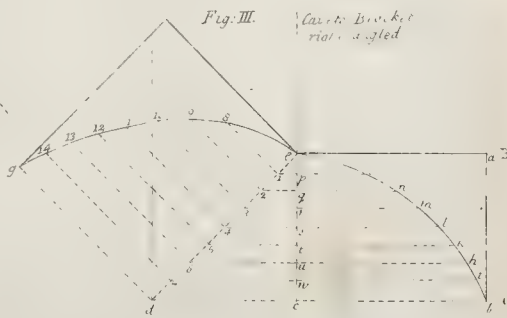
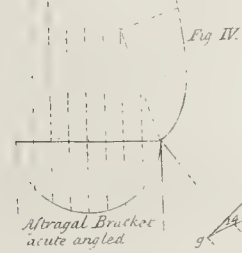
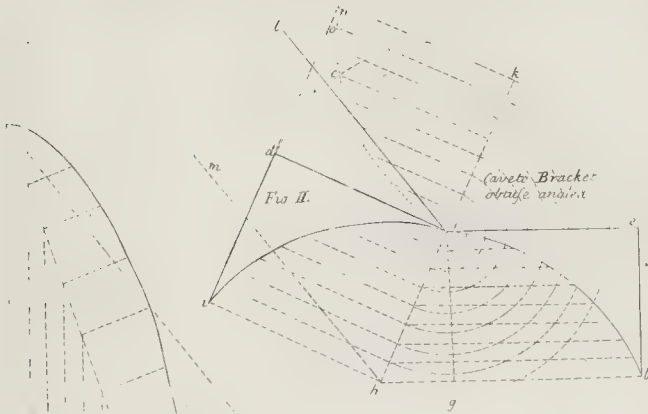
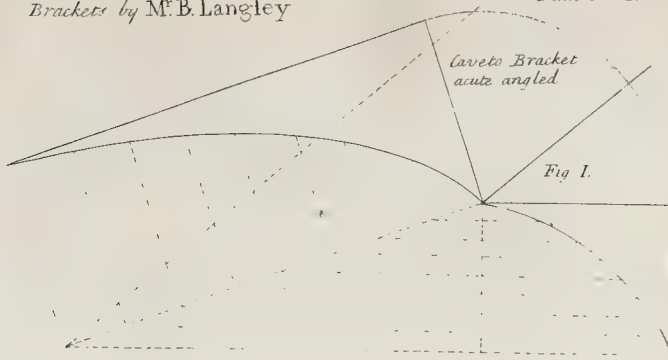




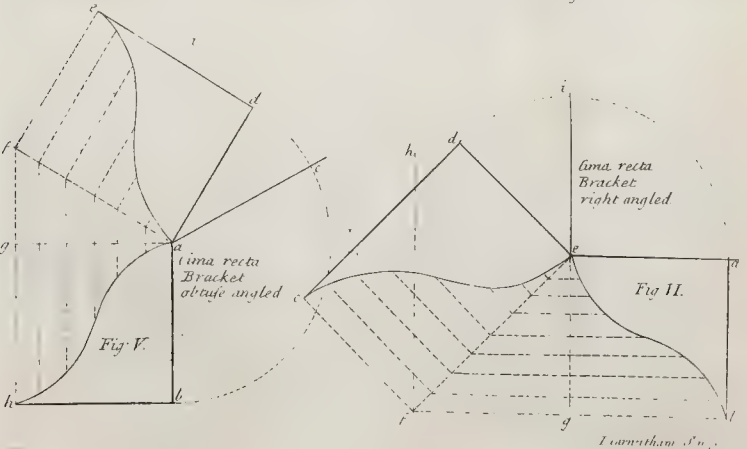
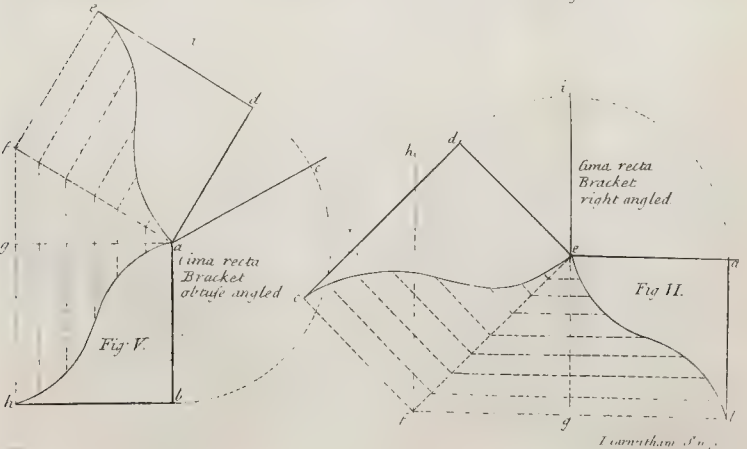
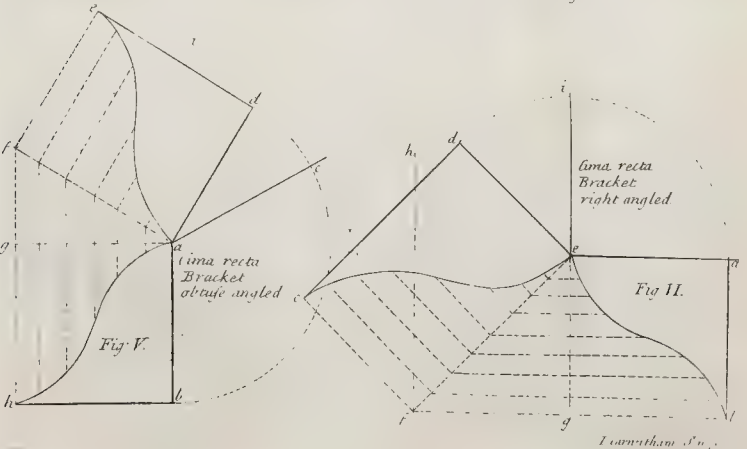
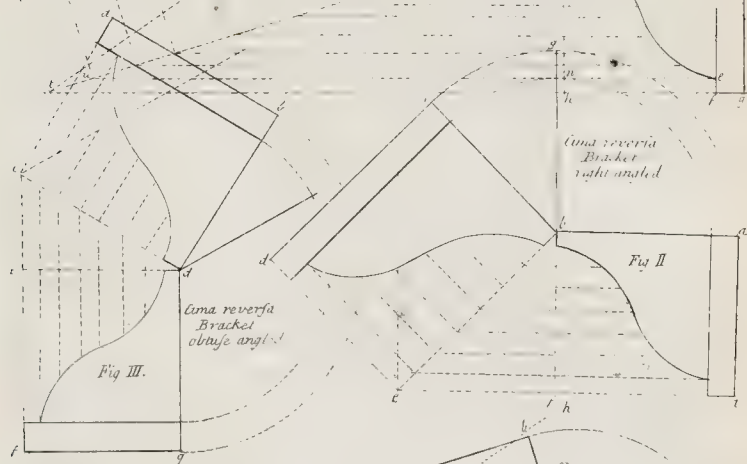
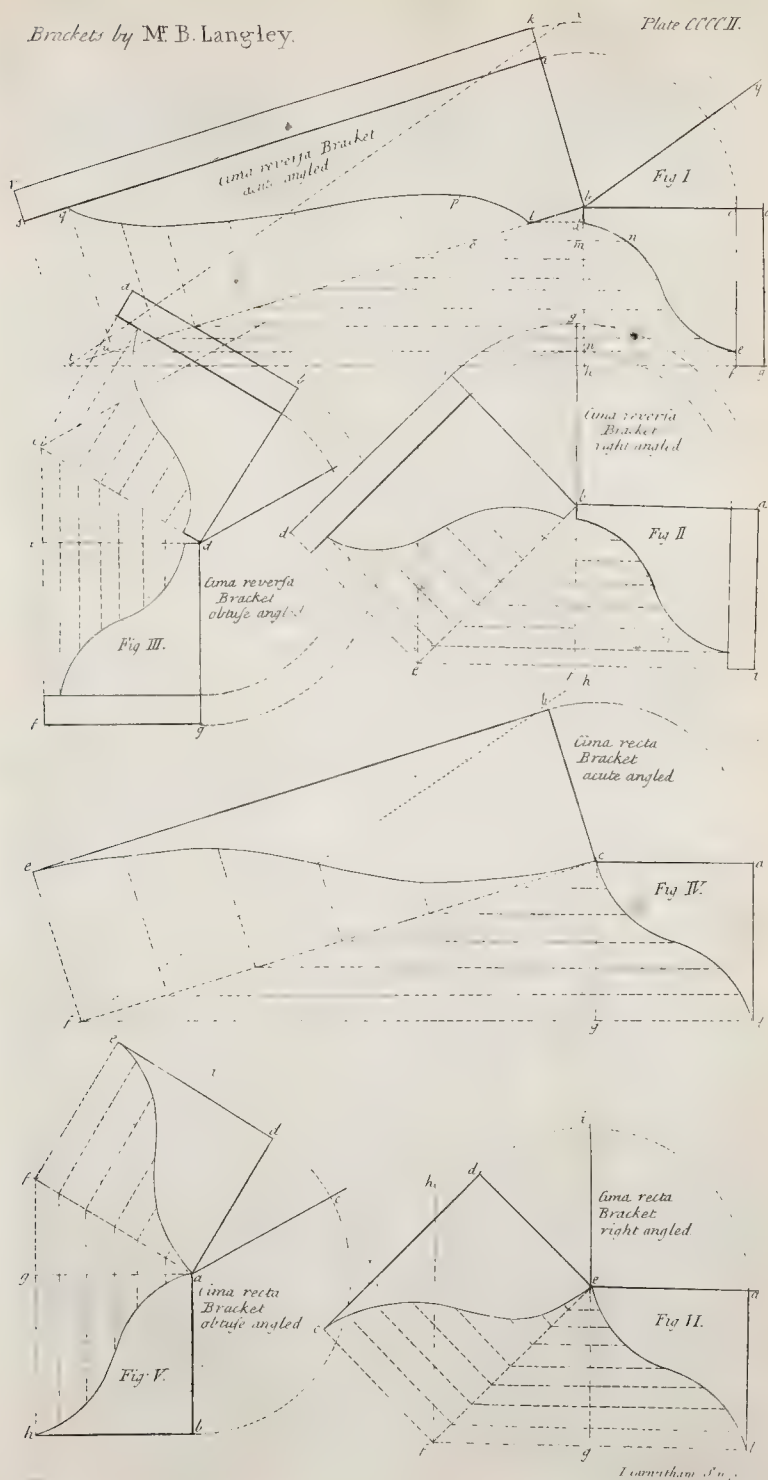


1/2 inch = 1 foot











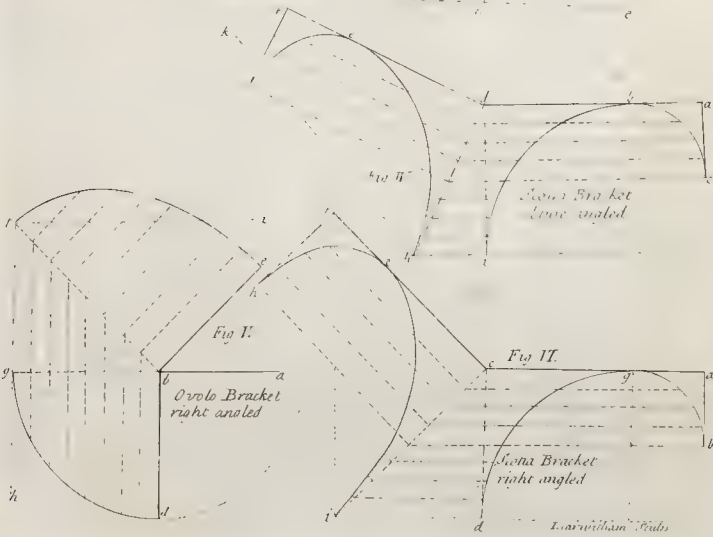
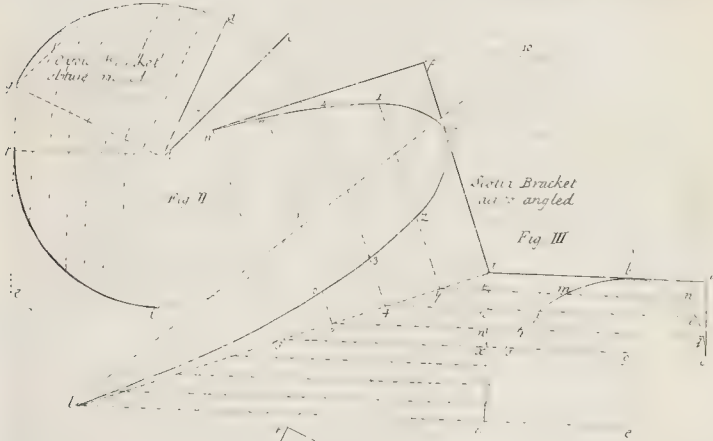


Brackets by M. B. Langley

Plate CCCCIII.

Ovolo Bracket  
acute angled

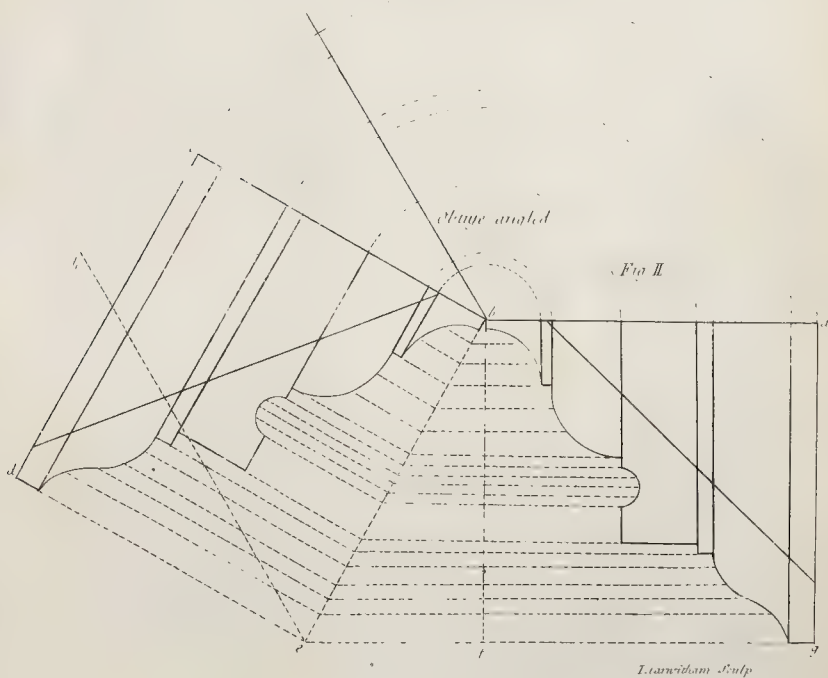
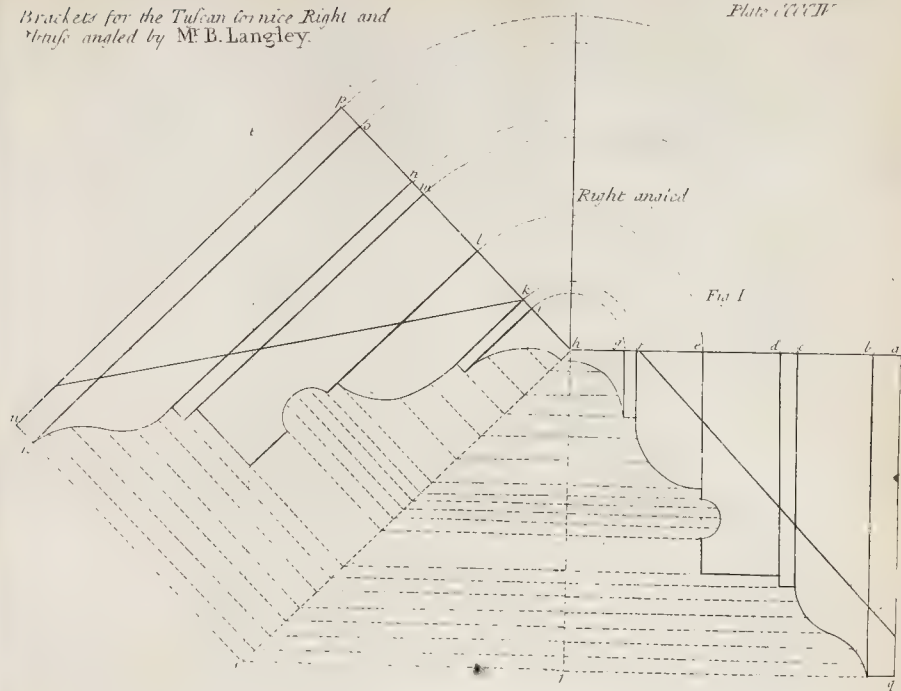
Fig I.





Brackets for the Tuscan Cornice Right and  
*bruse angled* by M<sup>r</sup> B. Langley.

Plate CXXIV

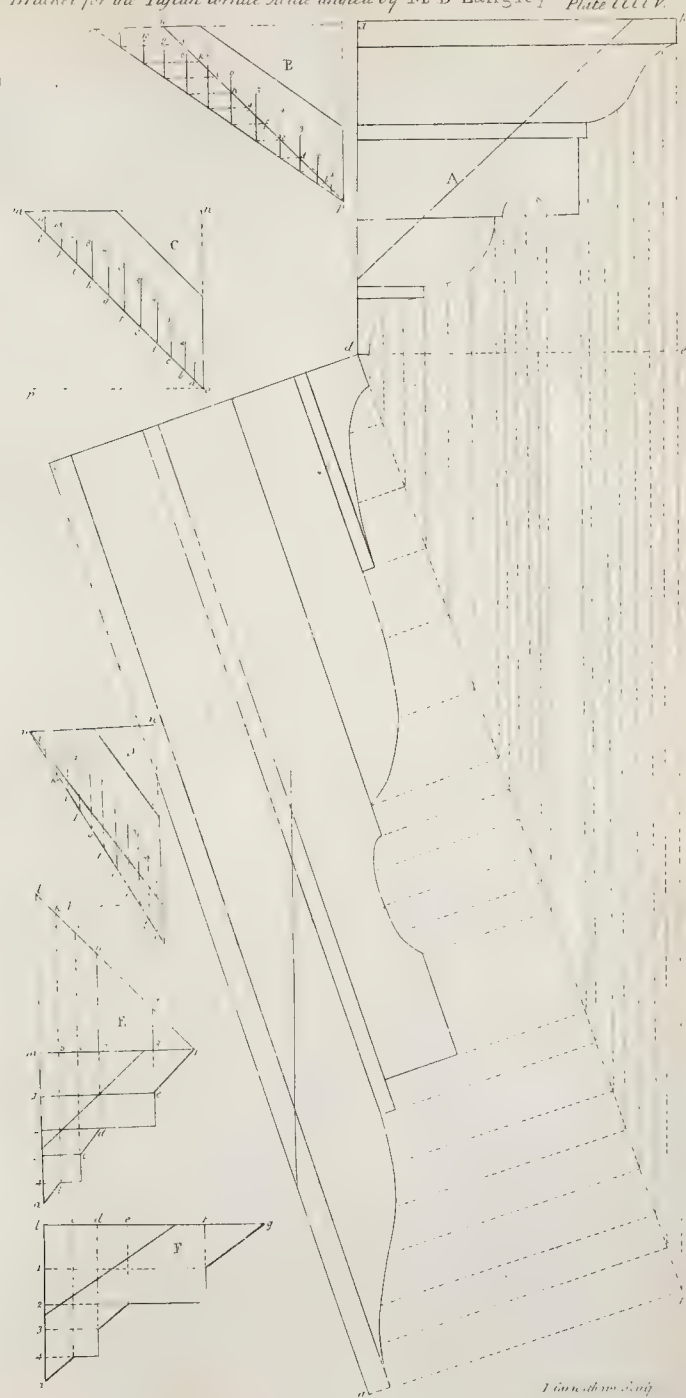


*Lancashire Bulp*





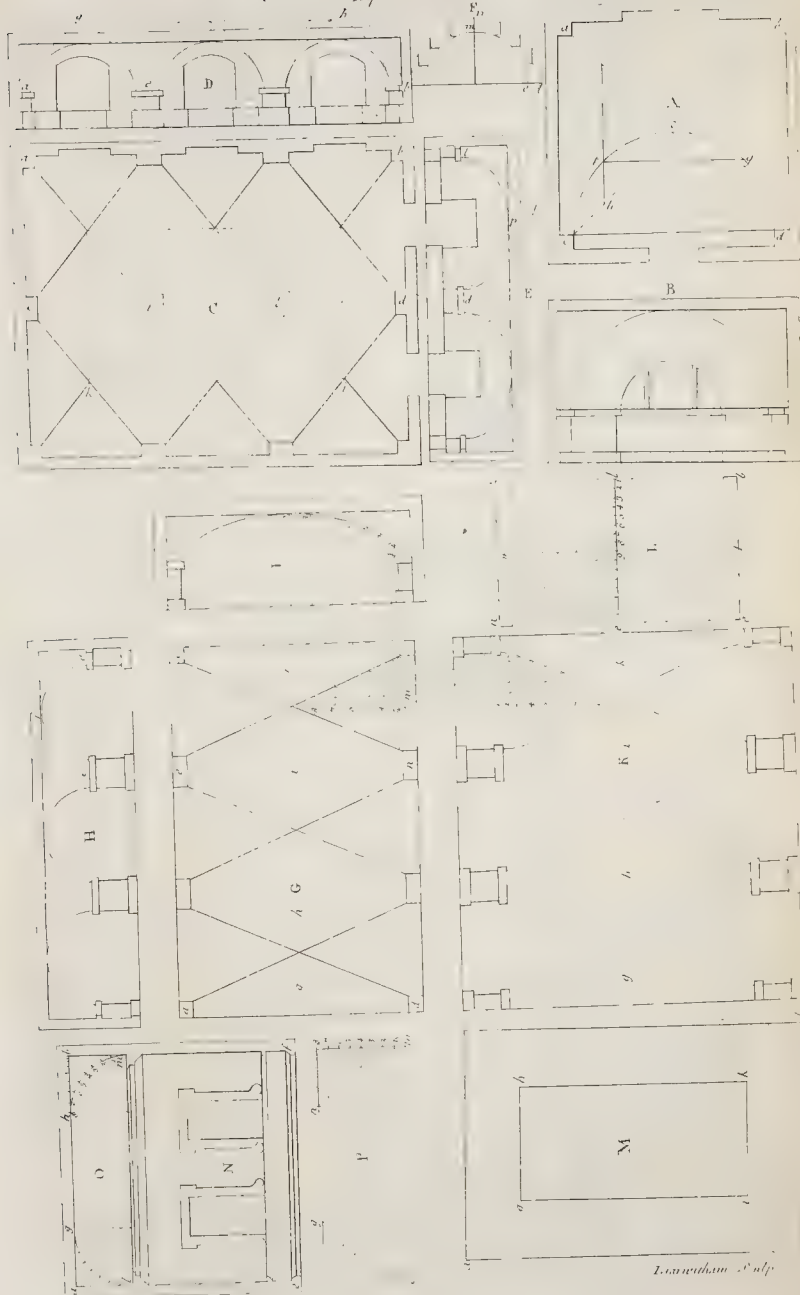
*Bracket for the Tuscan Cornice Acute angled by M B Langley Plate CCCCIV*





By M. F. Price.

Plate CCVII

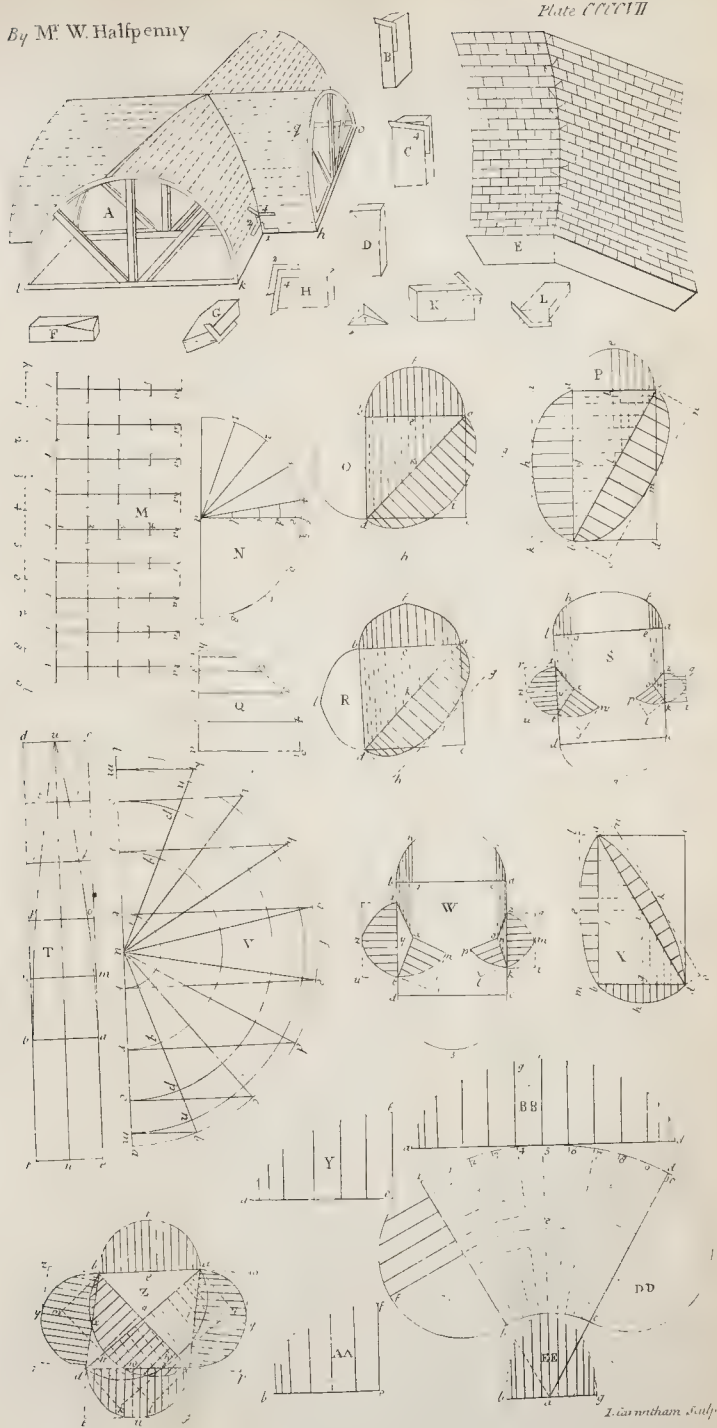


London: J. G. & J. P. 1847.



By Mr. W. Halpenny

Plate CCCLVII

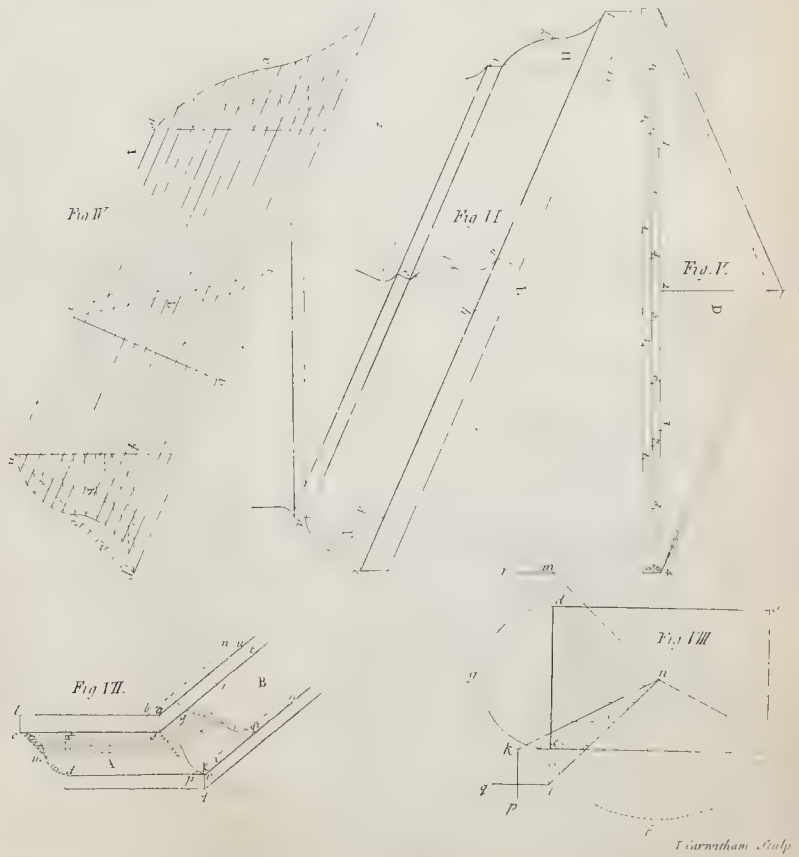
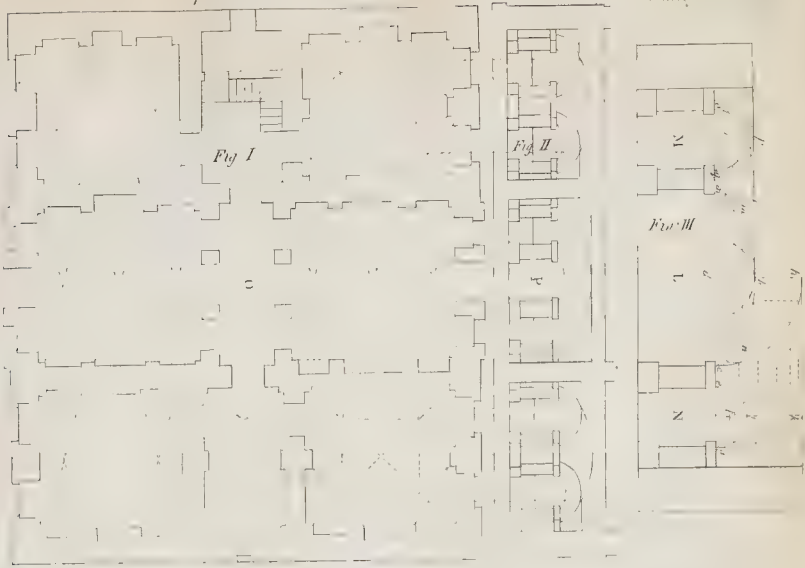






*By* M<sup>r</sup>. F. PRICE.

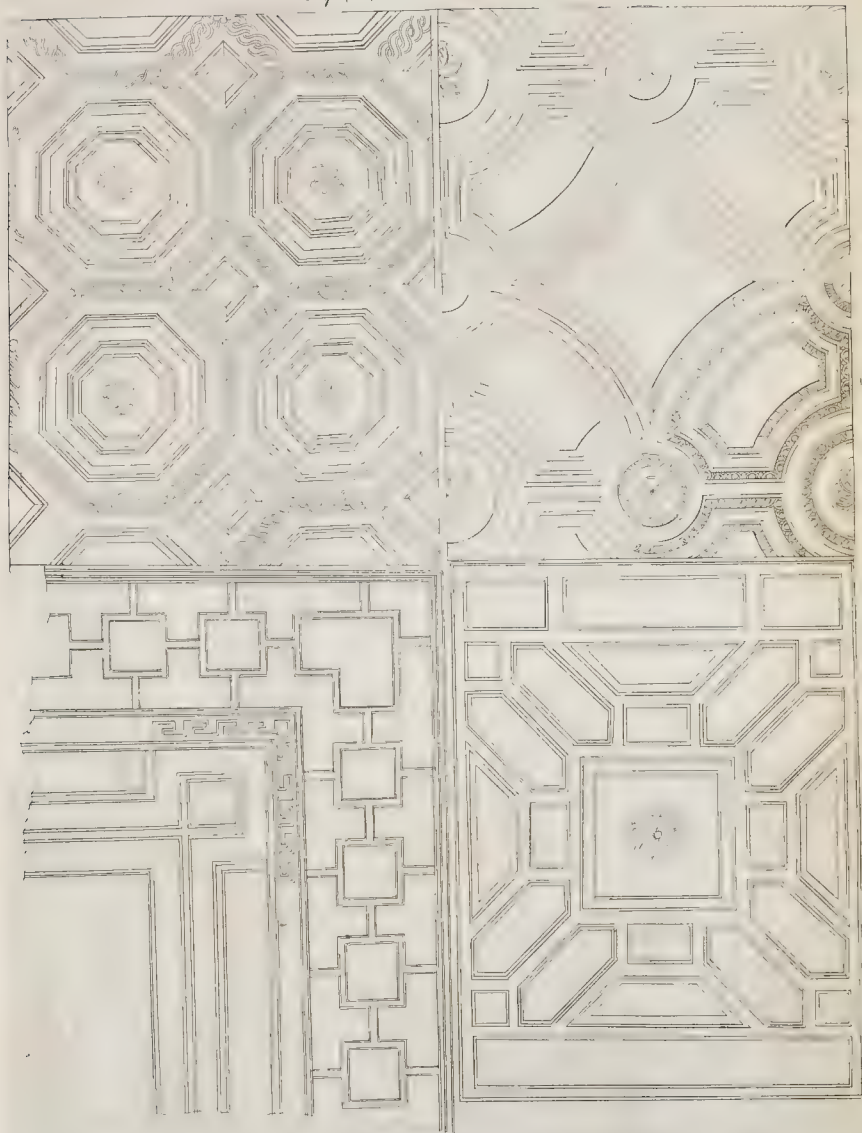
*Plate CCCCVIII.*





By S. Serlio.

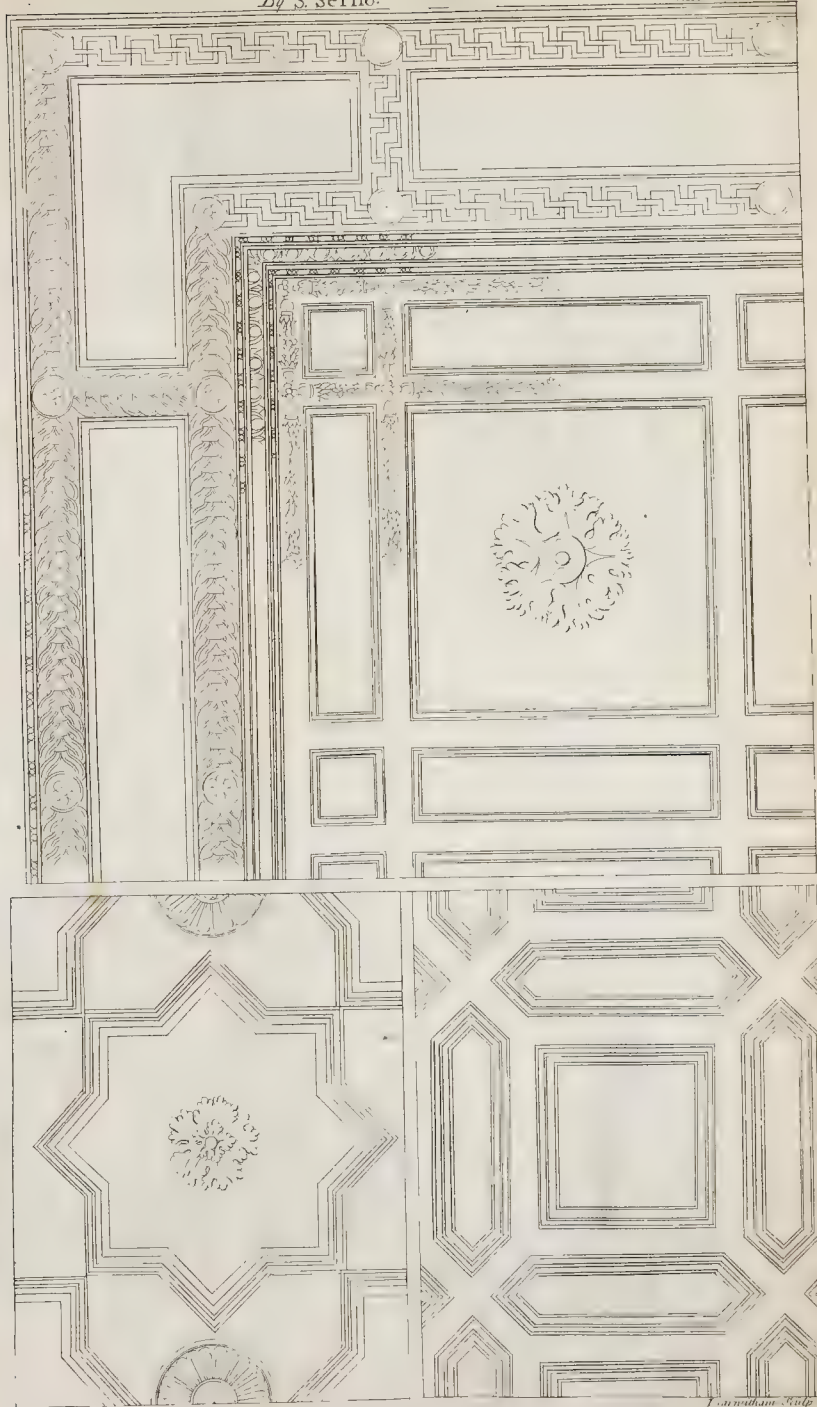
Plate CCCCIX.



J. Gurnham Sculp.



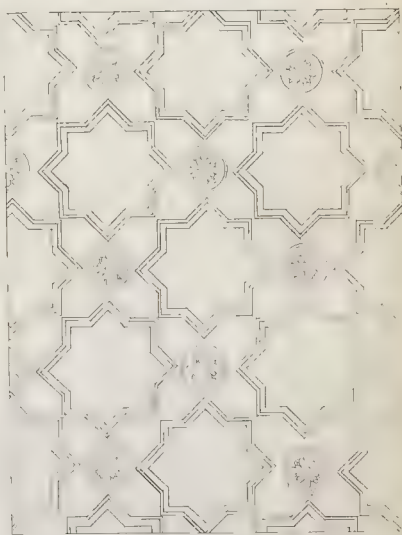
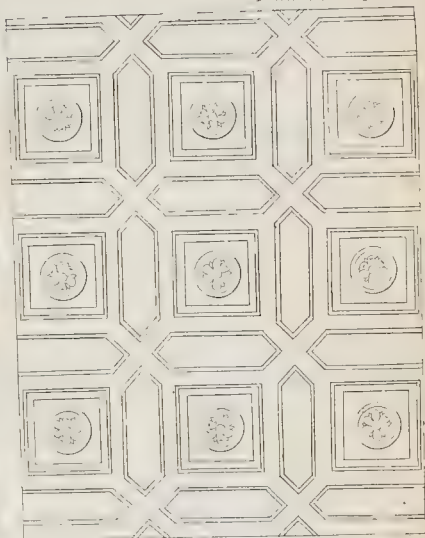
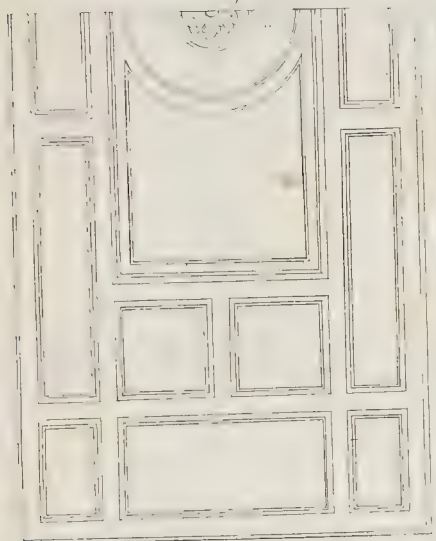






By S. Serlio

Plate CCCXI.



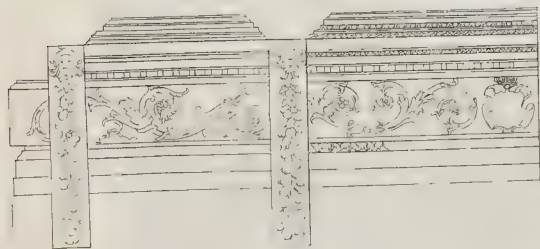
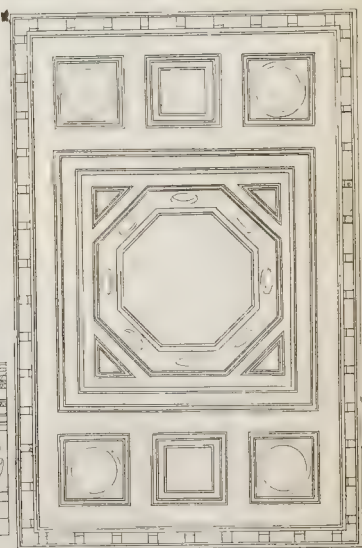
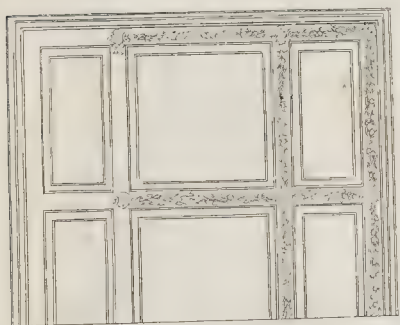
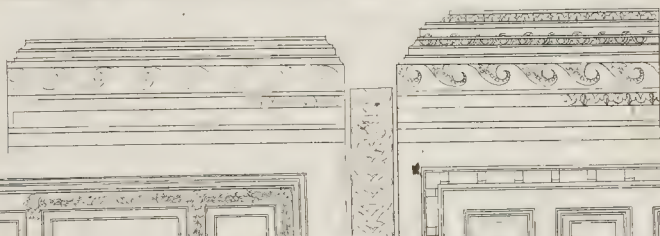
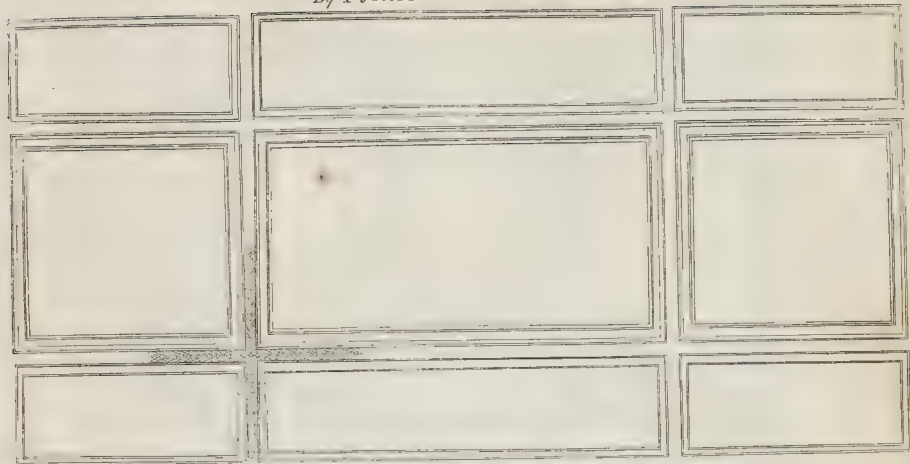
L. Goussier Sculp





By J. Jones

Plate CCCCXII.



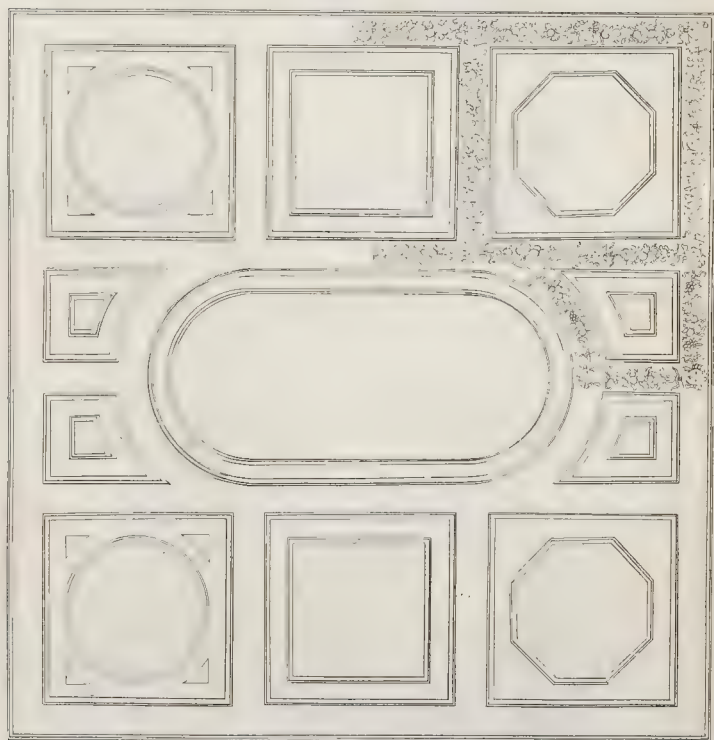
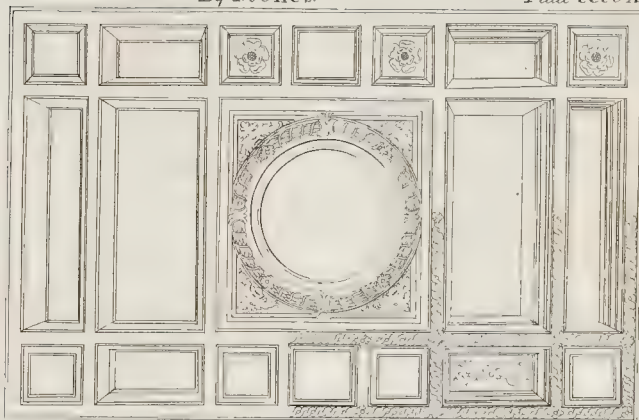
Lianwenham Sulp





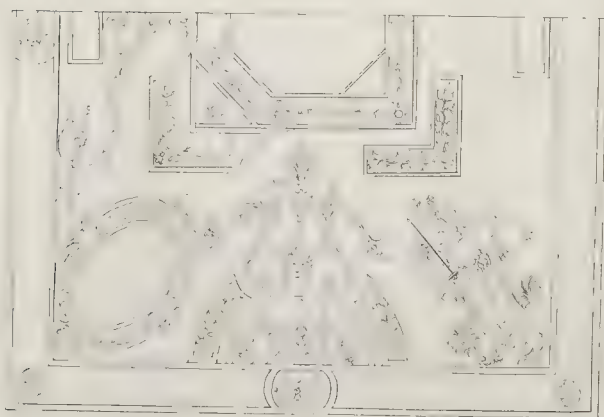
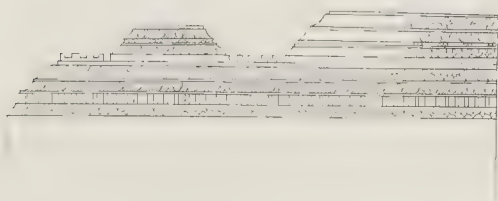
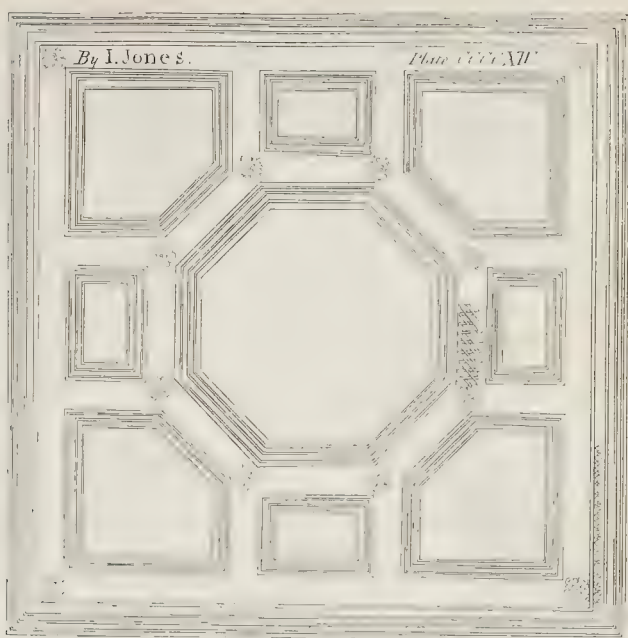
By I. Jones.

Plate CCCCXIII.



Jonathan Sulp.





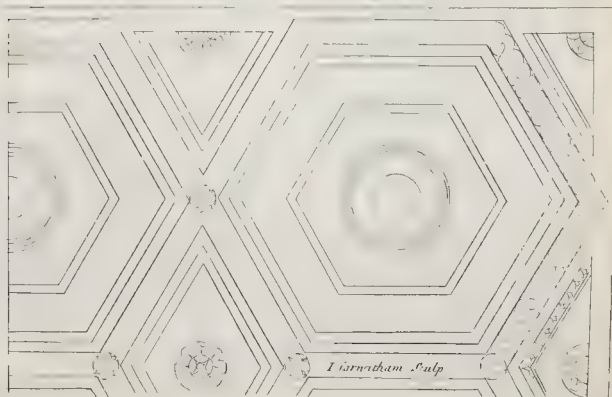
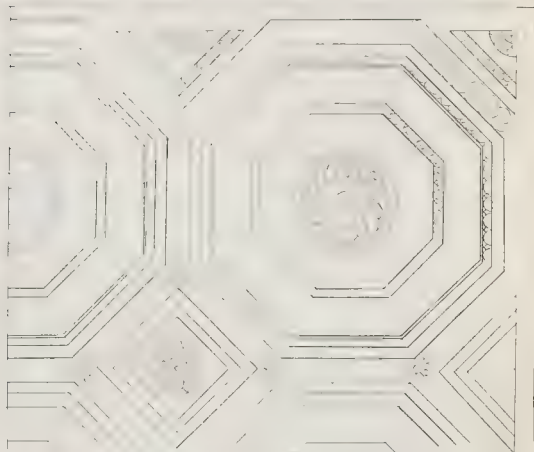
*Leinsterham Culp*





By M<sup>r</sup> Gibbs.

Plate CCXI



Turnerham, Sulph



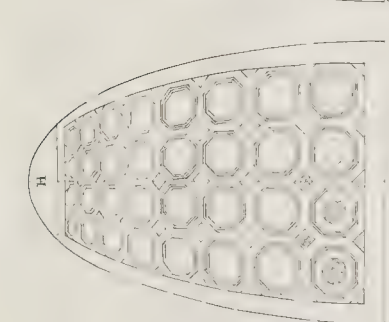
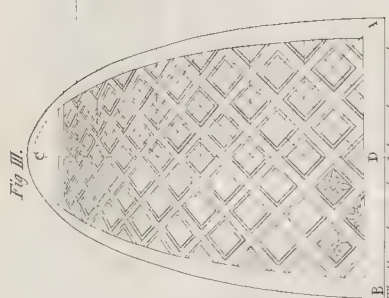
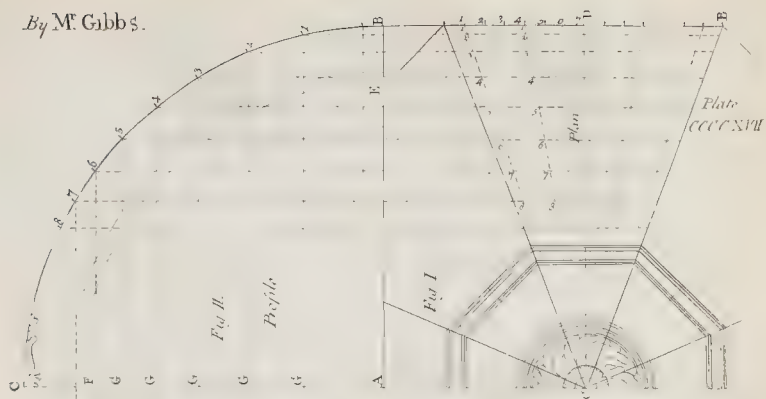


*Triamacham Sculp*

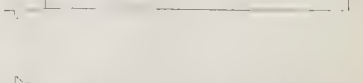
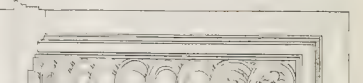
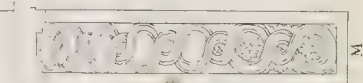
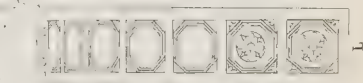




By M<sup>r</sup> Gibbs.



The appearance of the side of the cupola



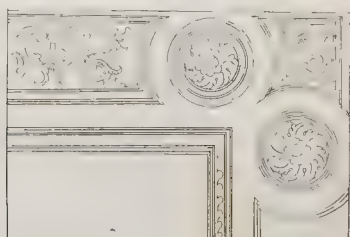
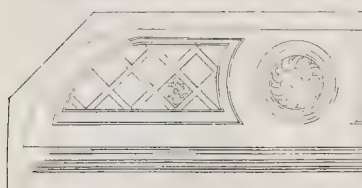
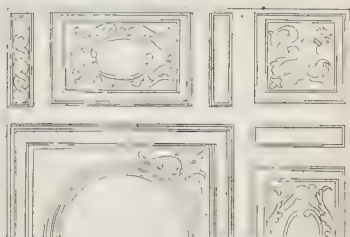
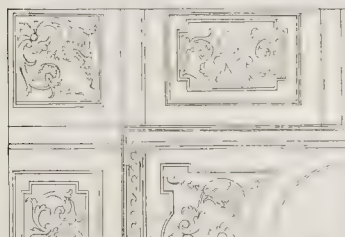
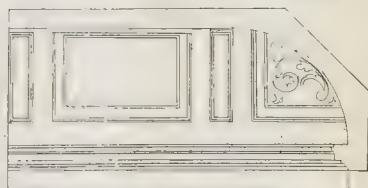
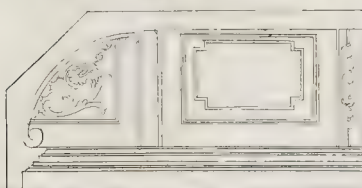
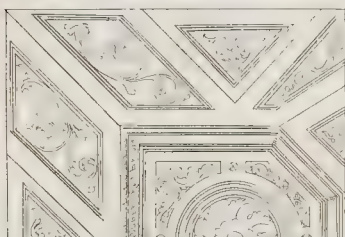
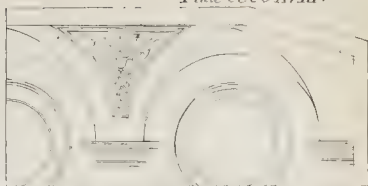
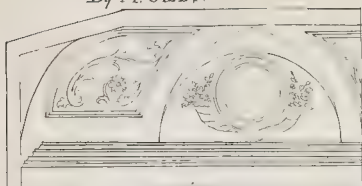
Leinsterham Sulp.





By M<sup>r</sup> Gibbs.

Plate CCXXIII.

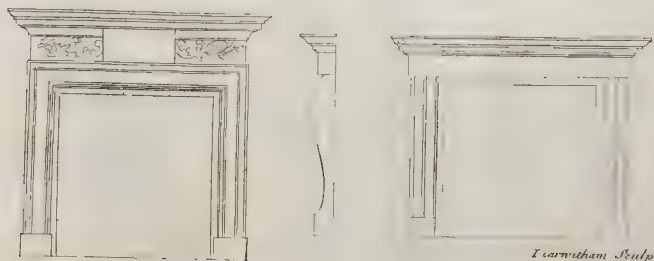
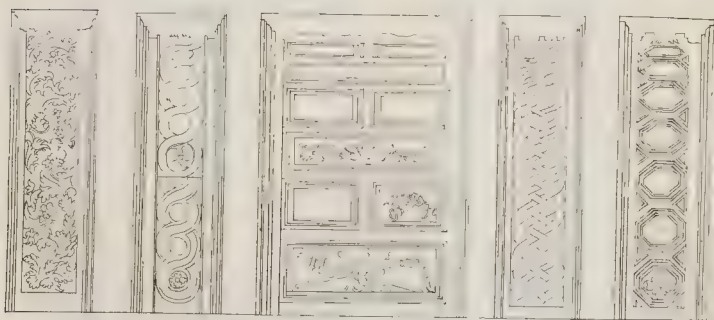


Engraved by R. P. P.



By M<sup>r</sup> Gibbs.

Plate CCCXV.



Carver's Shop

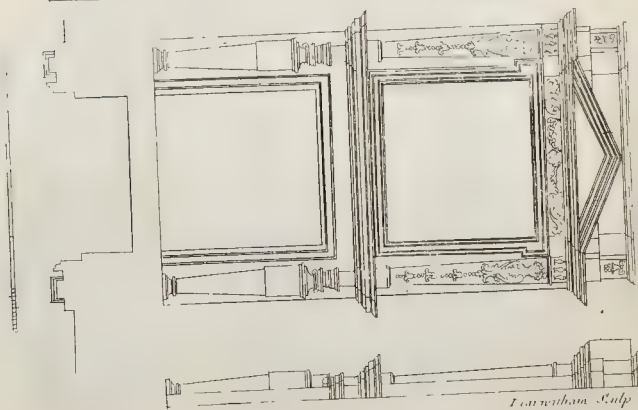
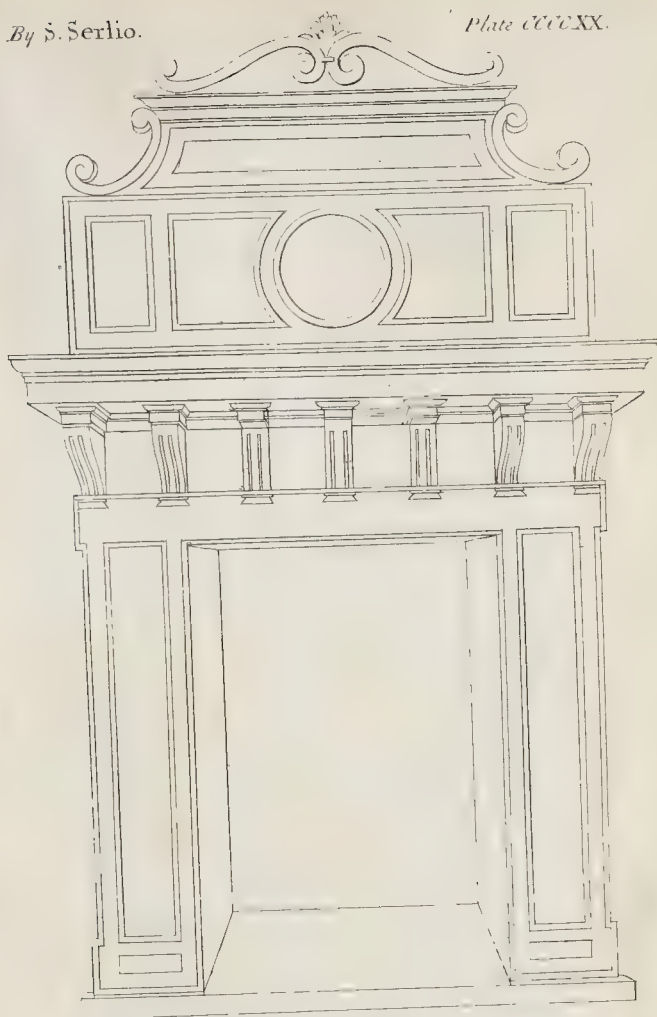






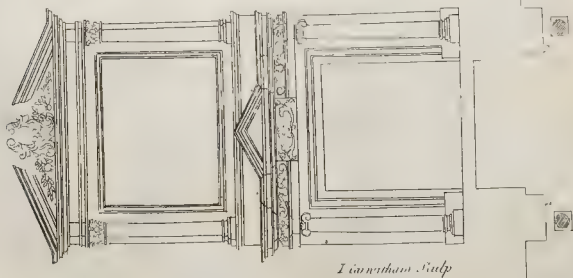
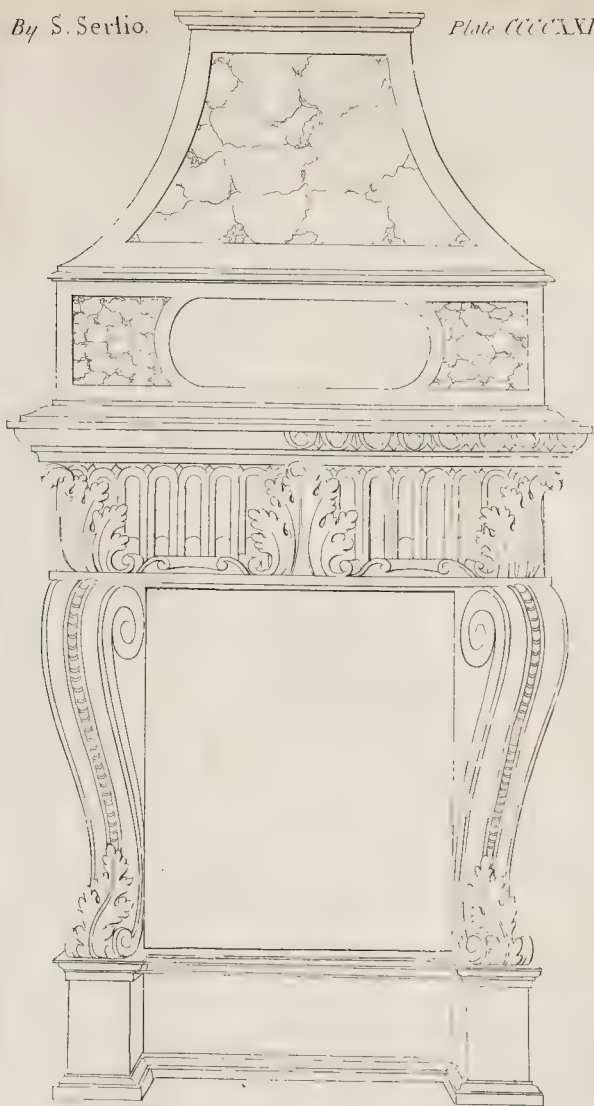
By S. Serlio.

Plate CCCXX.



Corinthium Rulp

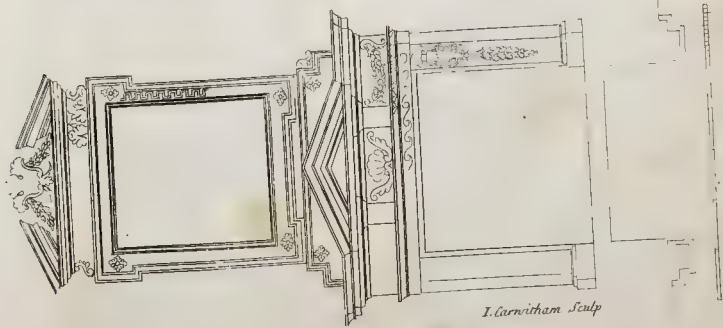
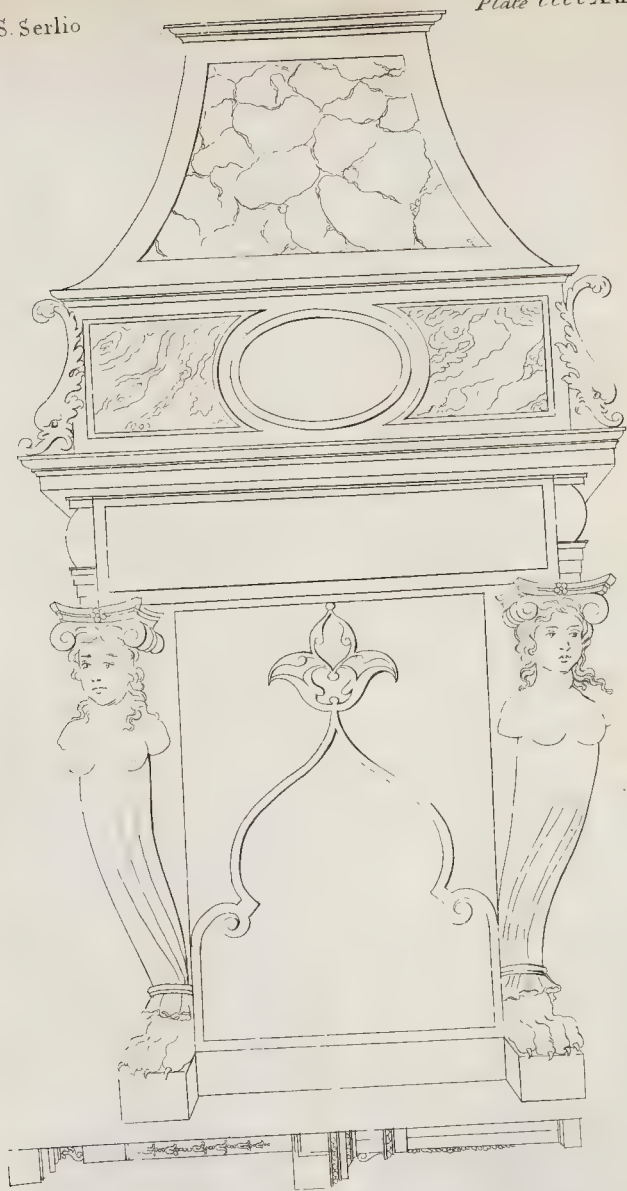




*Tronchion Sulp*

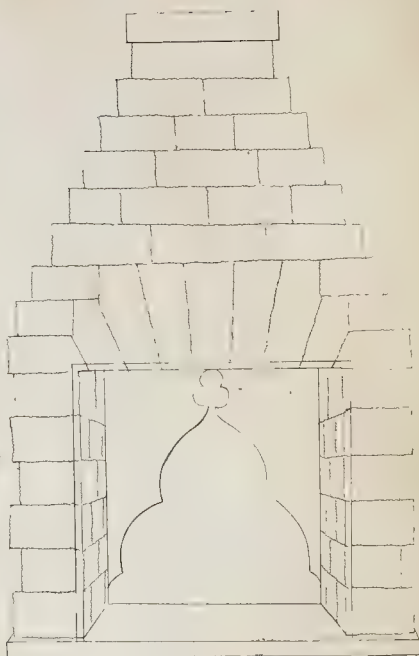
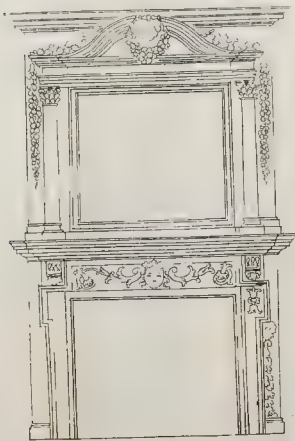
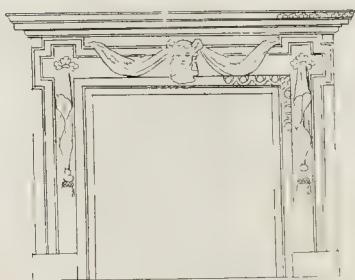
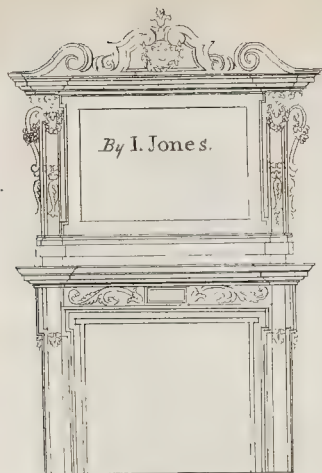




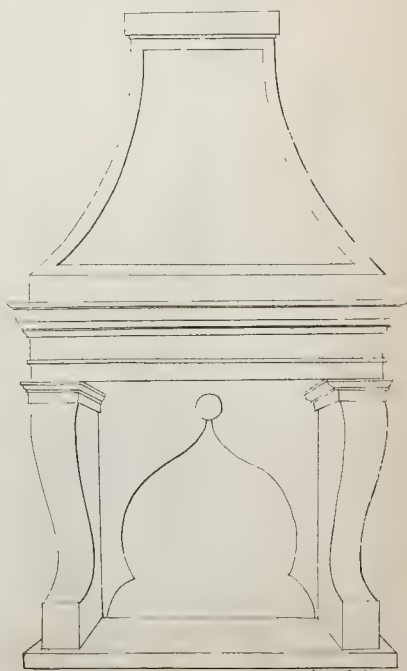








By S Serlio.

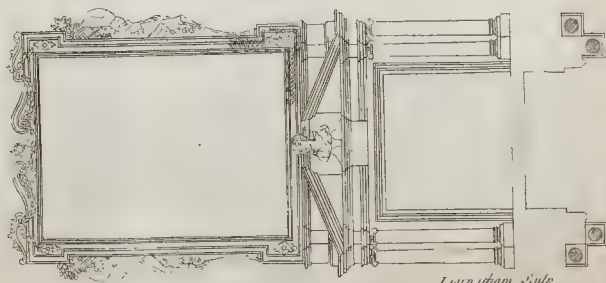
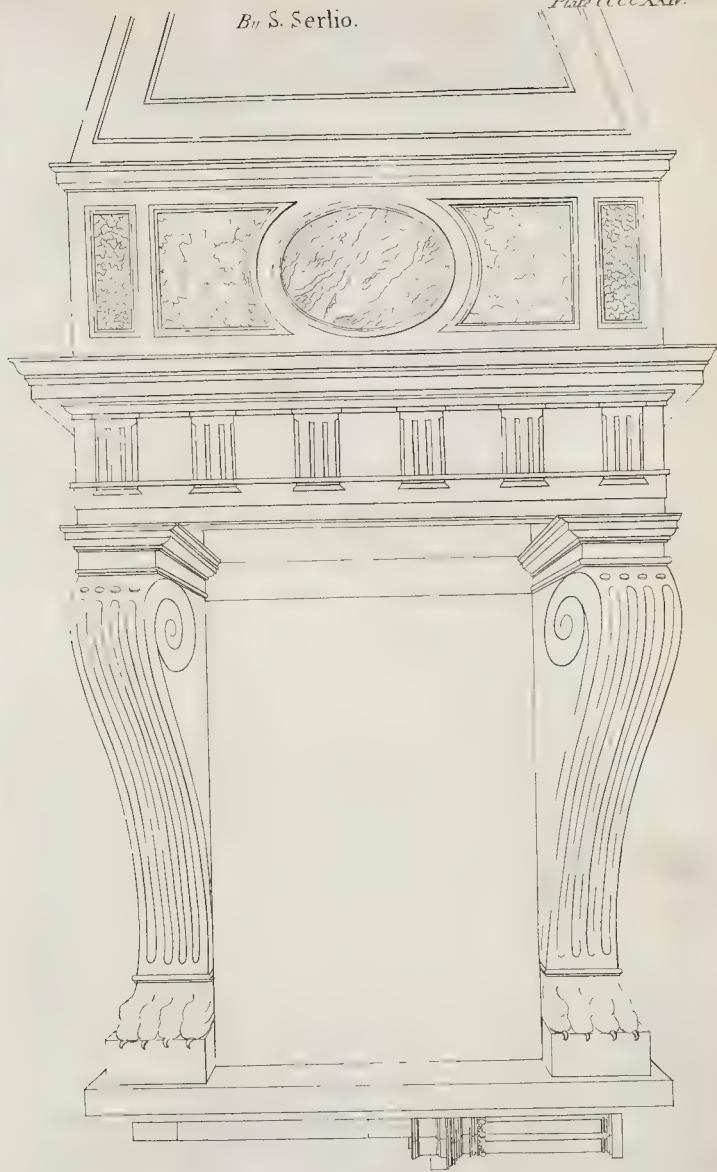


Carverham, Nalp



B<sup>u</sup> S. Serlio.

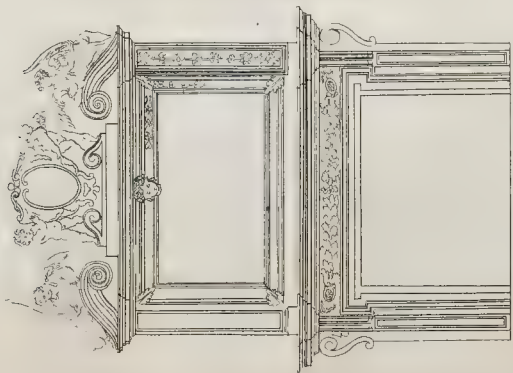
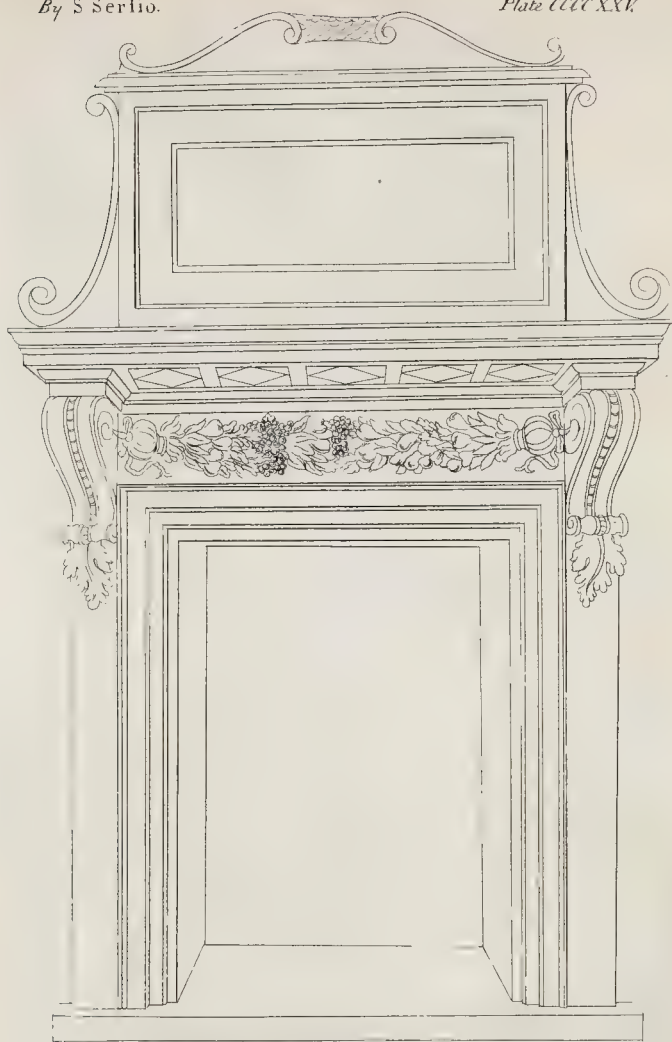
Platz CCCXXIV.



Townsham Sulp



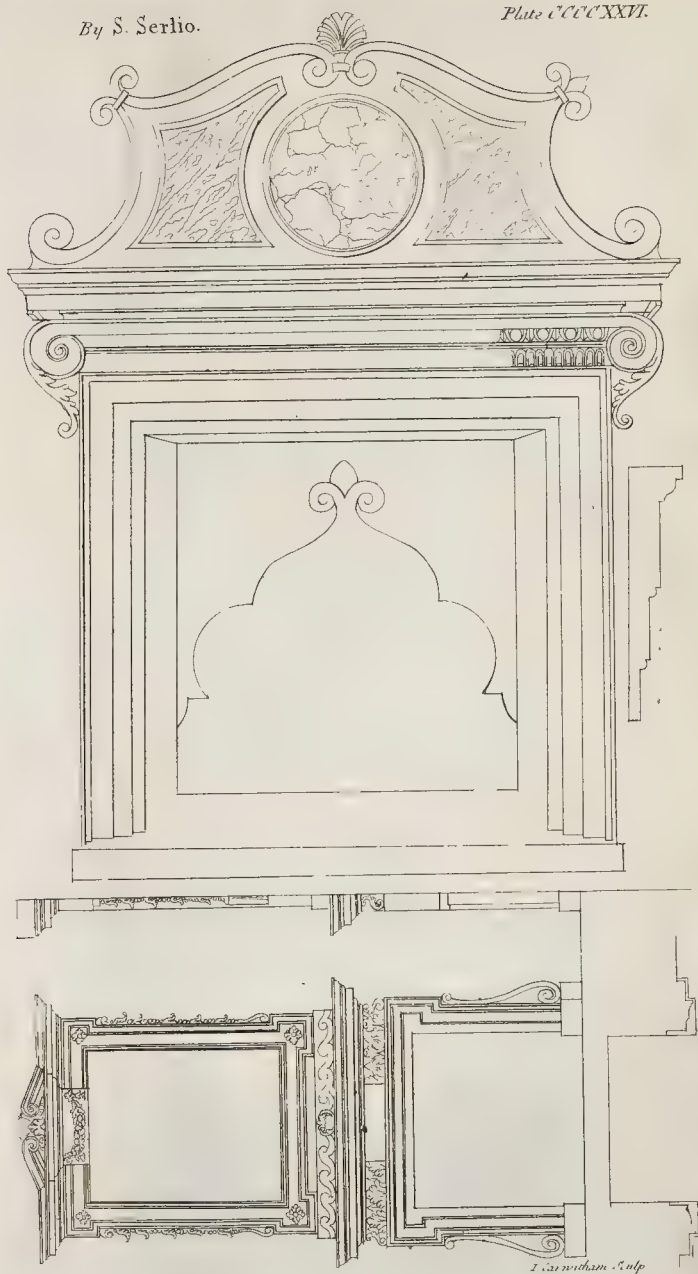






By S. Serlio.

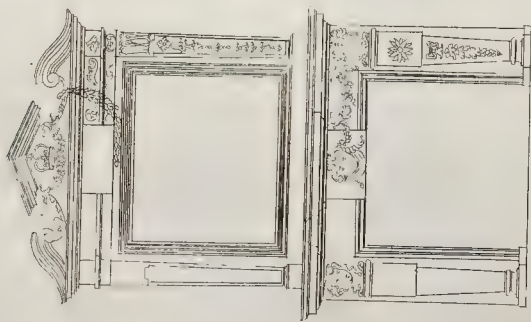
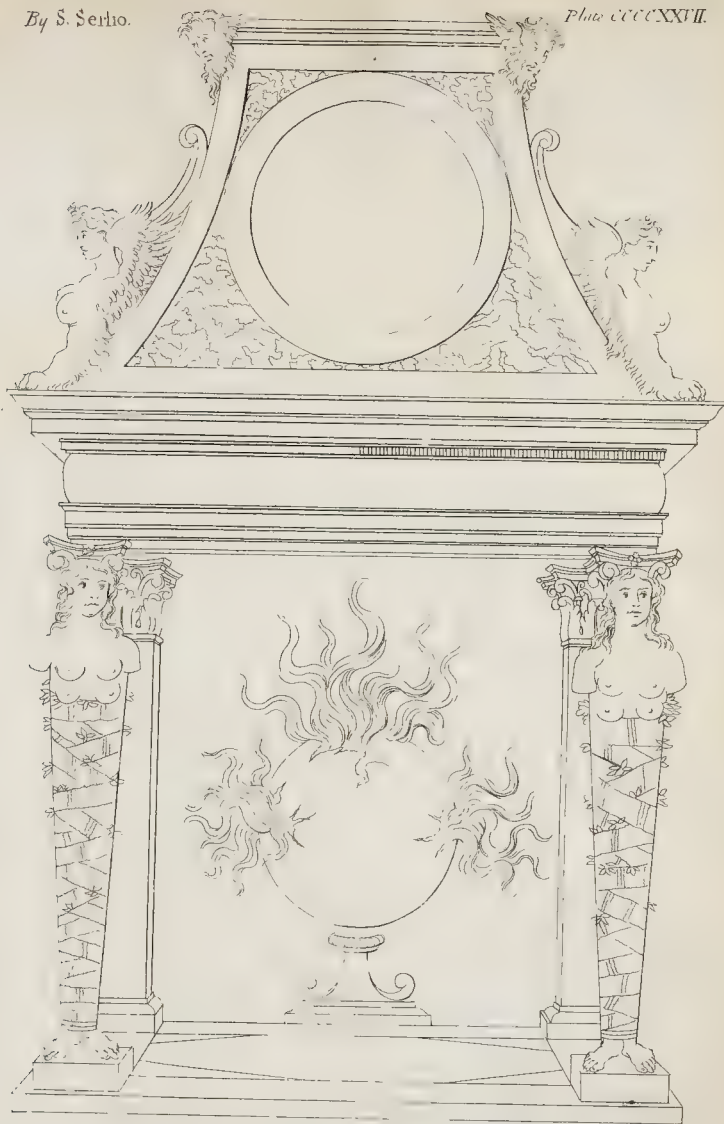
Plate CCCCXXVI.



1. Serlio's Culp





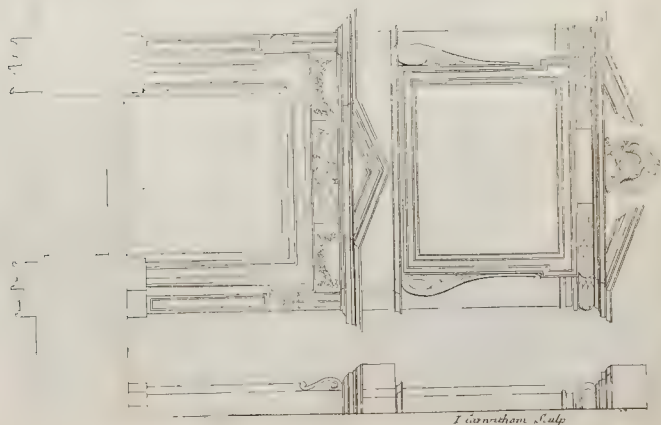
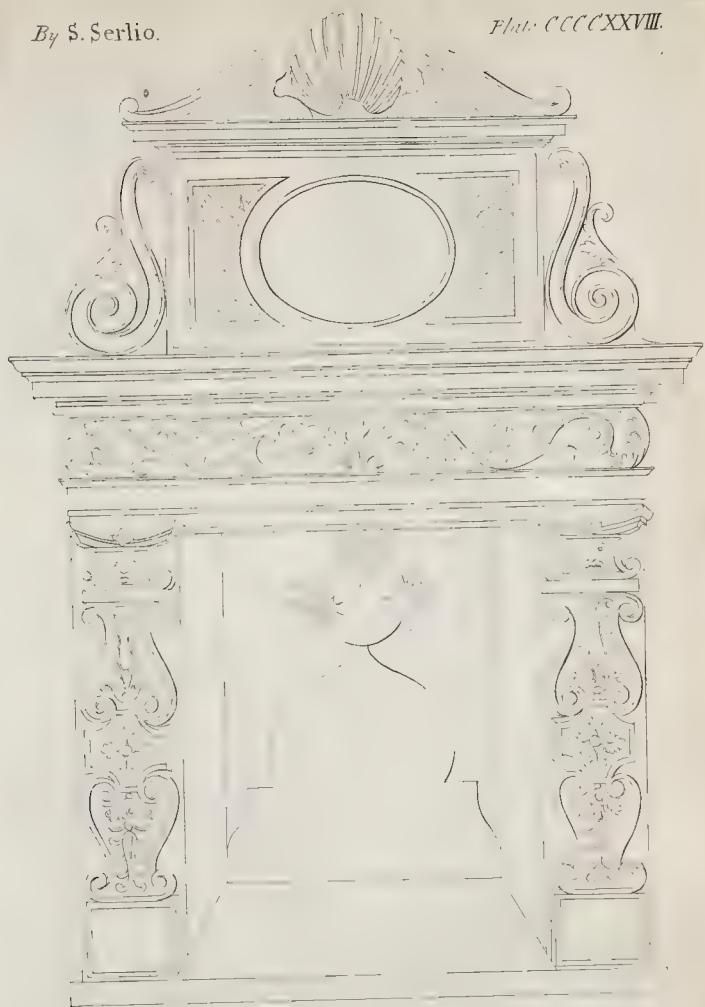






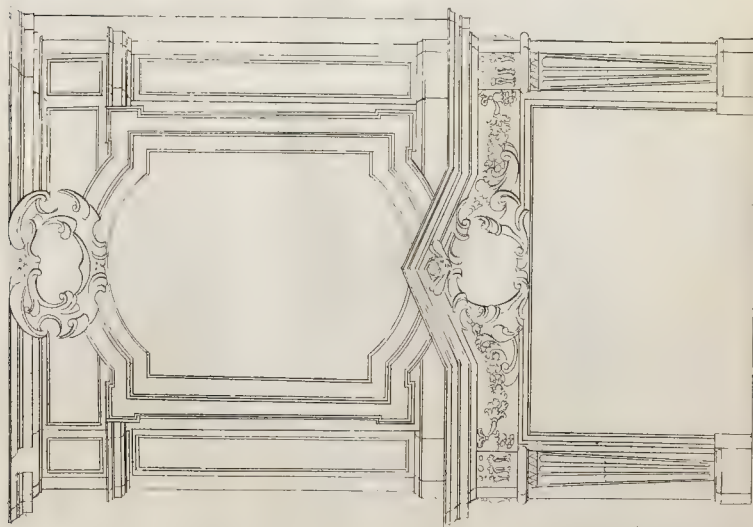
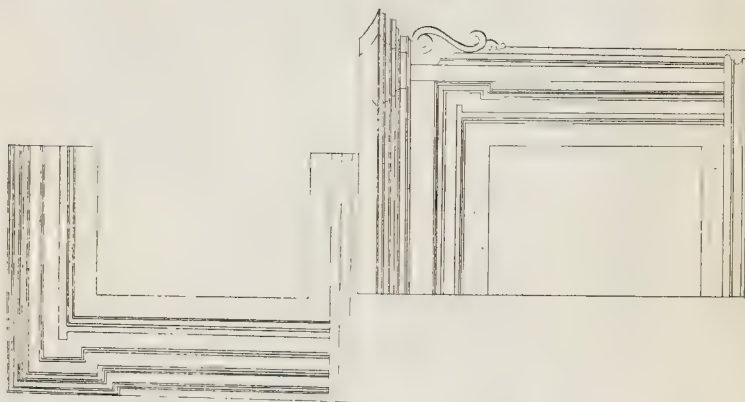
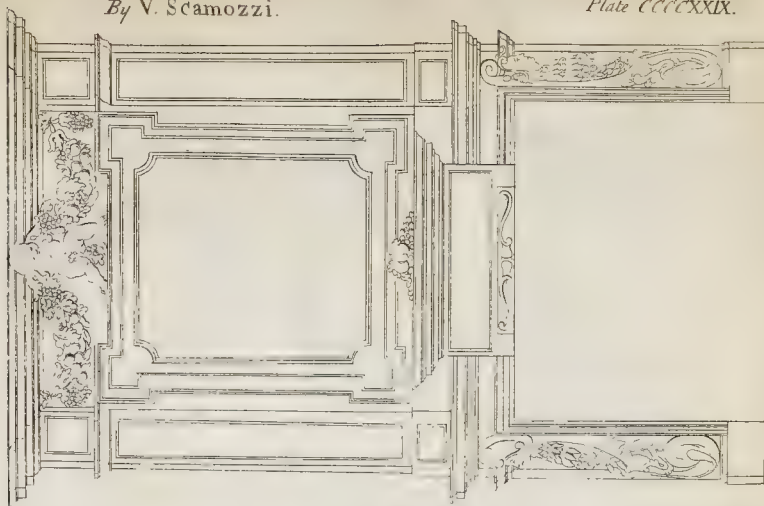
By S. Serlio.

Plat. CCCXXVIII.



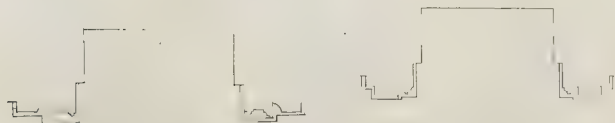
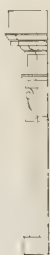
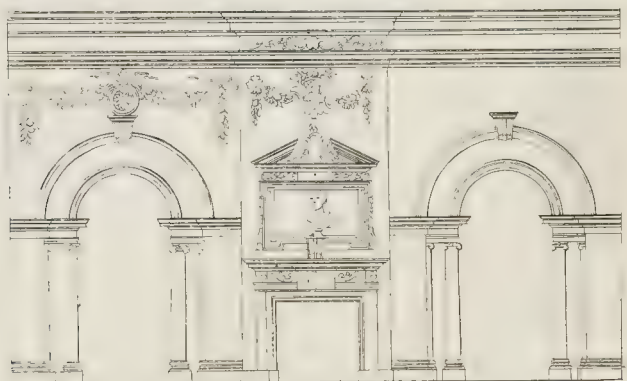
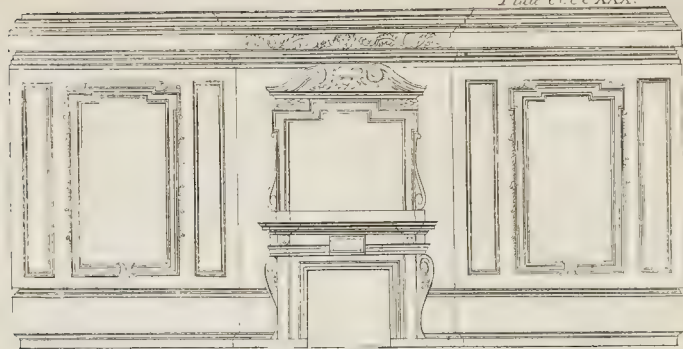
*T. Carverham, Sculp.*



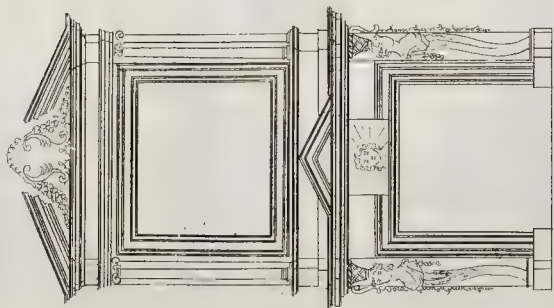










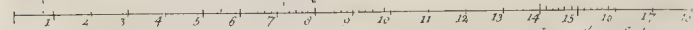
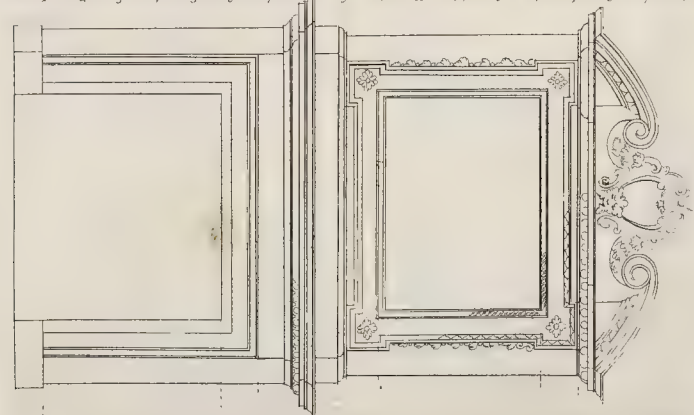
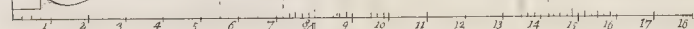
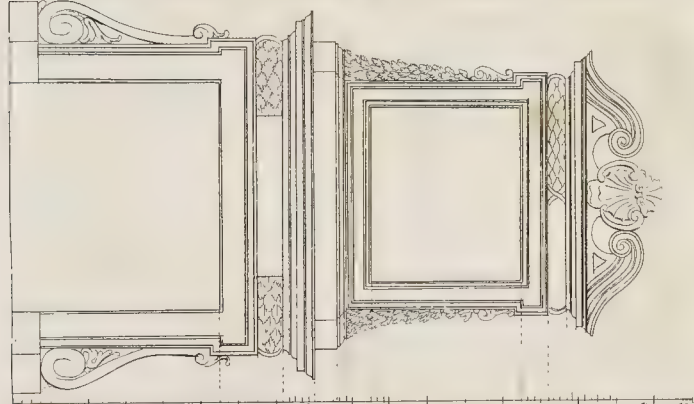
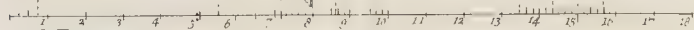
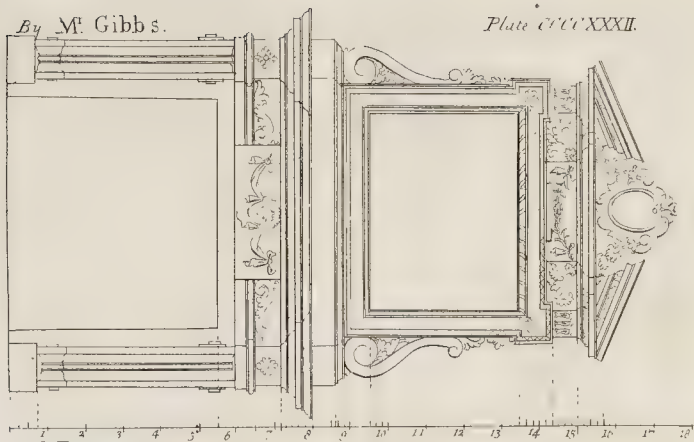






By Mr. Gibbs.

Plate CCLXXXII.



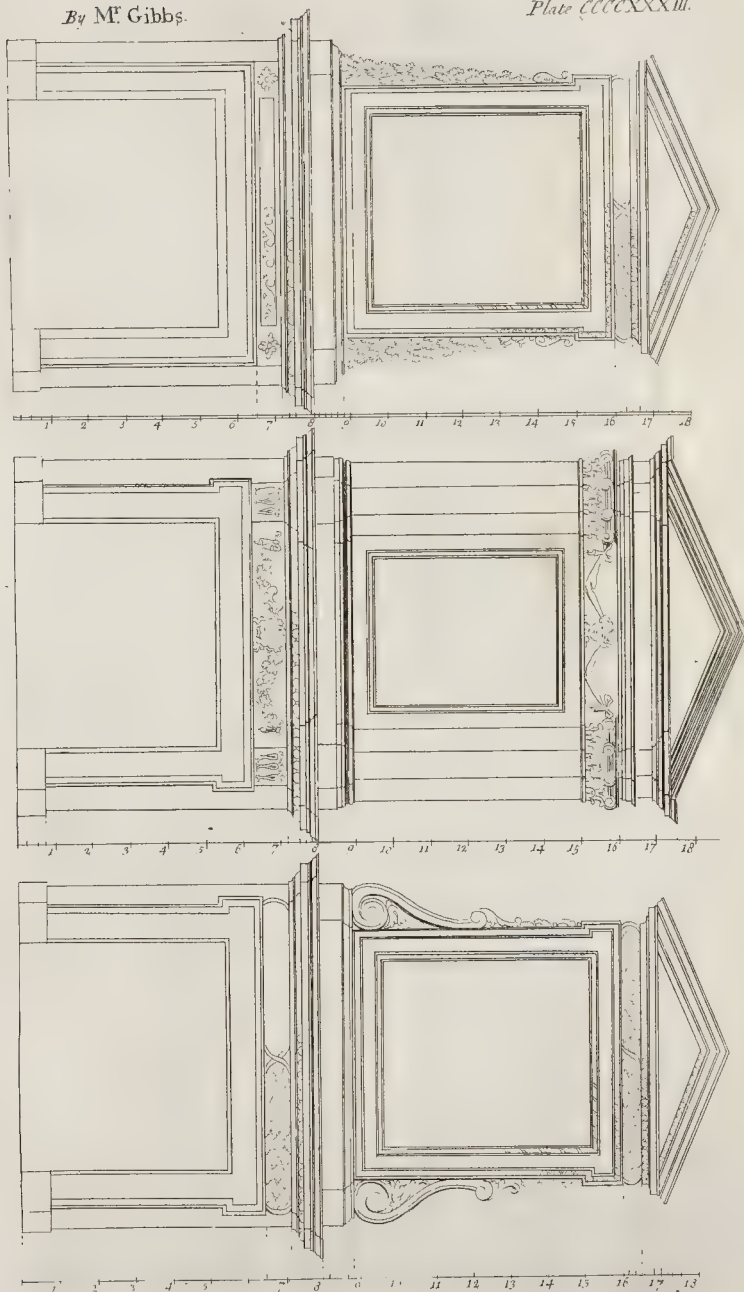
Carved by S. J. G.





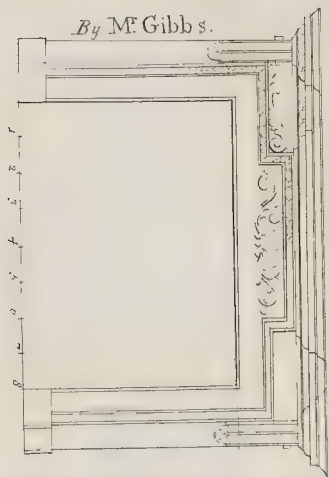
By M<sup>r</sup>. Gibbs.

Plate CCCCXXXIII.

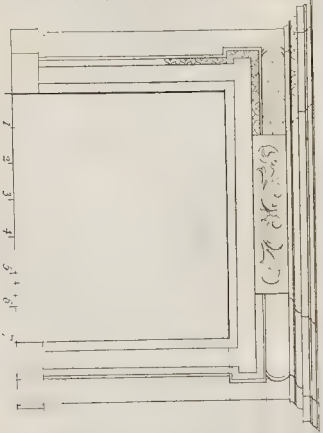




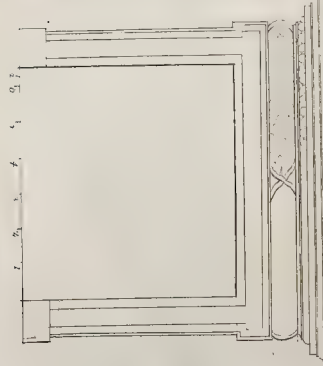
By M<sup>r</sup> Gibbs.



1 2 3 4 5 6 7 8 9

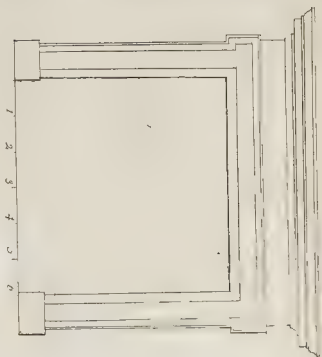


1 2 3 4 5 6 7 8 9

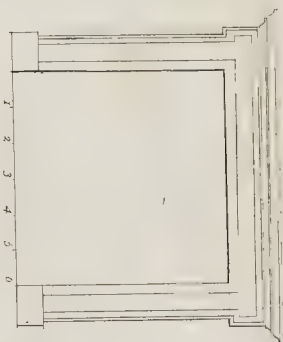


1 2 3 4 5 6 7 8 9

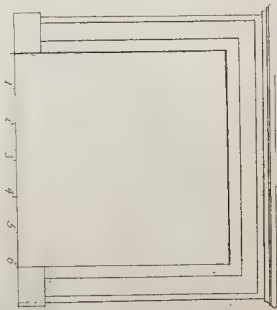
Plate CCCXXXIV



1 2 3 4 5 6 7 8 9



1 2 3 4 5 6 7 8 9



1 2 3 4 5 6 7 8 9

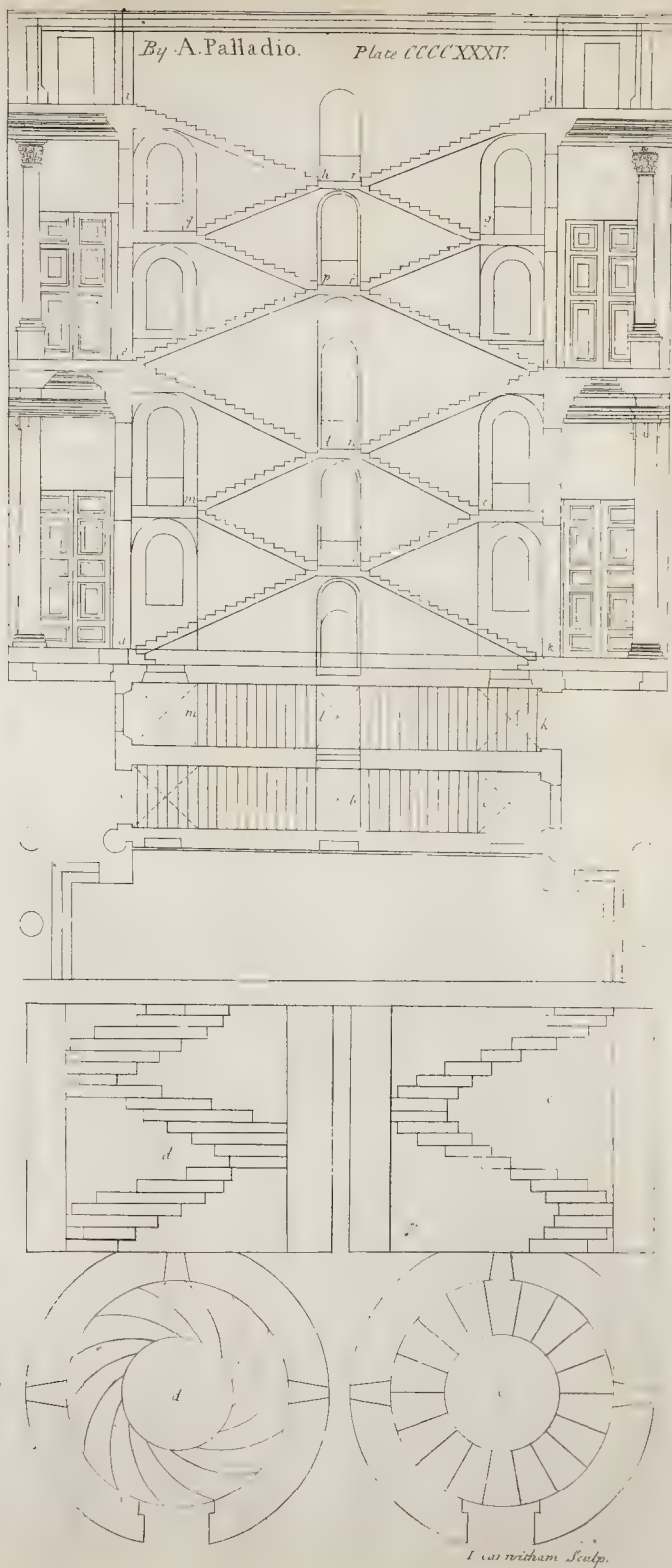
L. Carnitham Sculp.





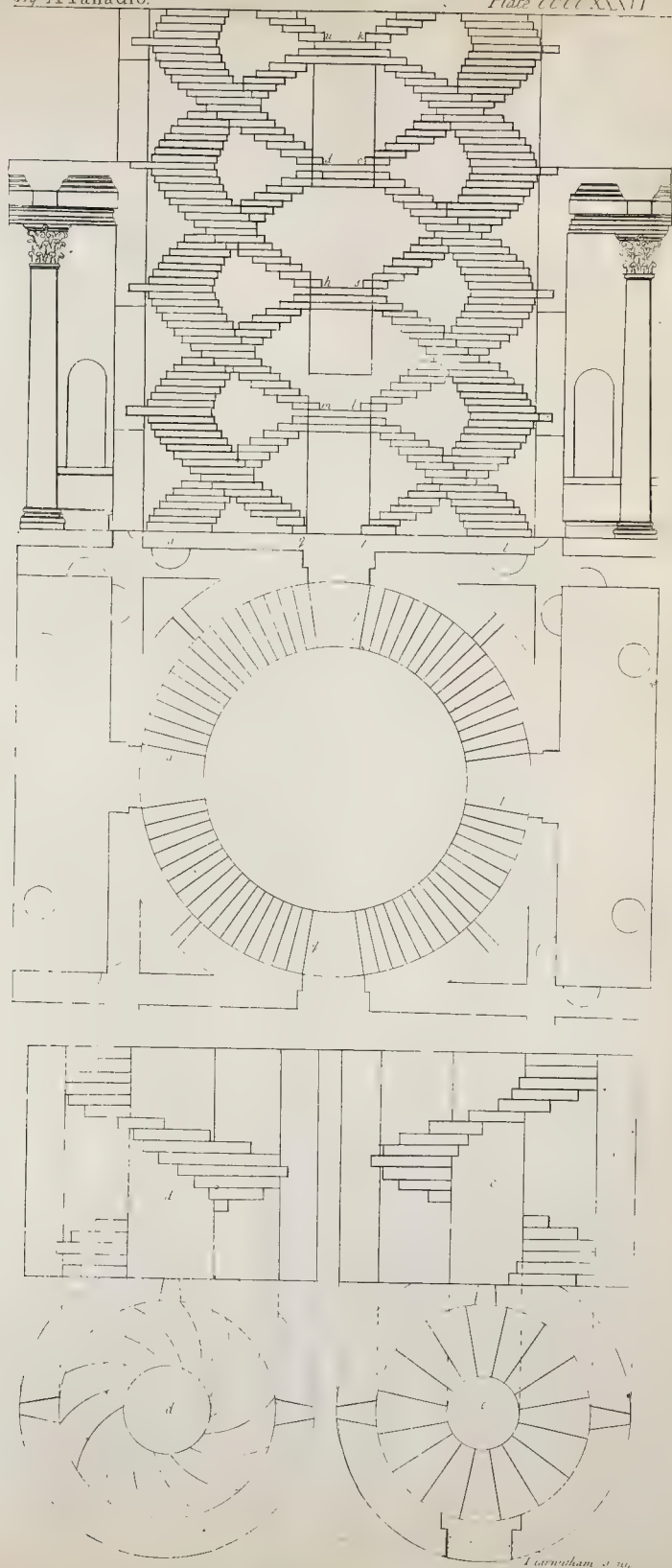
By A. Palladio.

Plate CCCXXXII

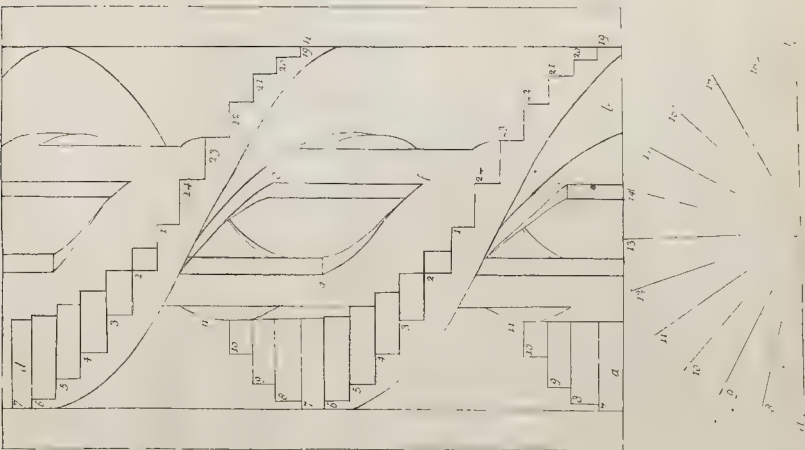
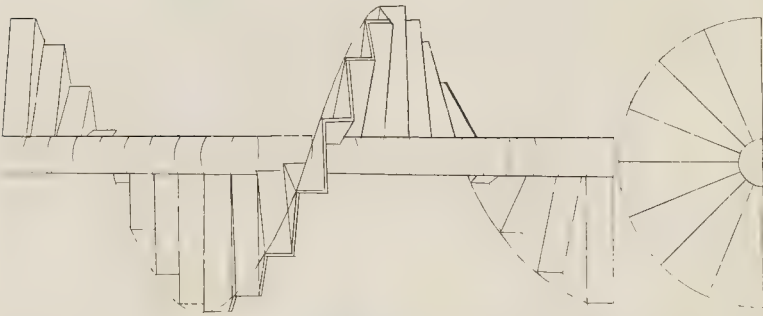
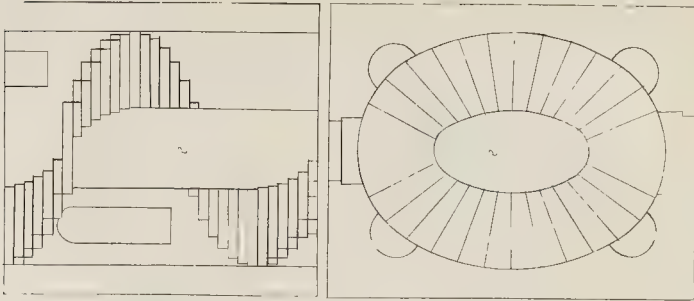
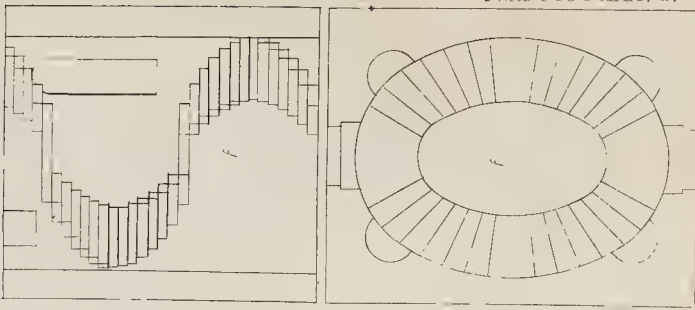


1. in vithum Sulp.



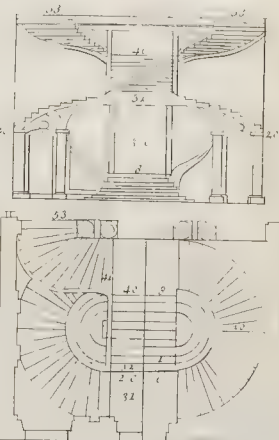
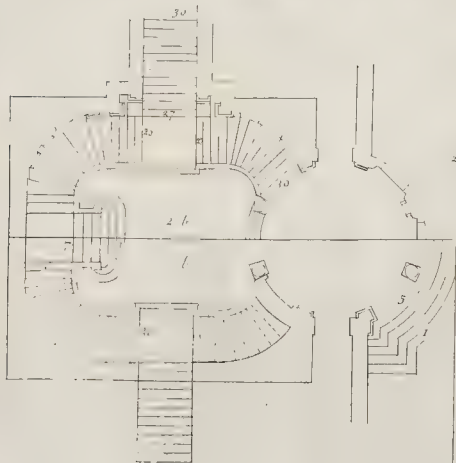
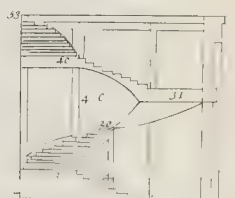
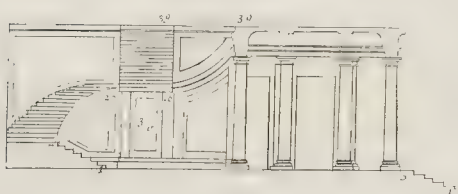
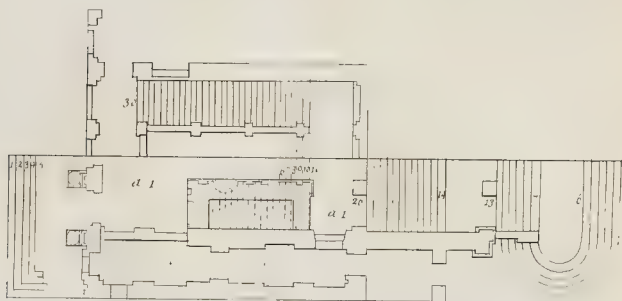
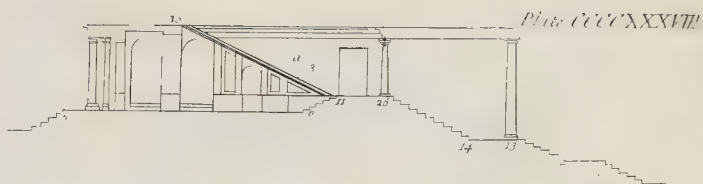










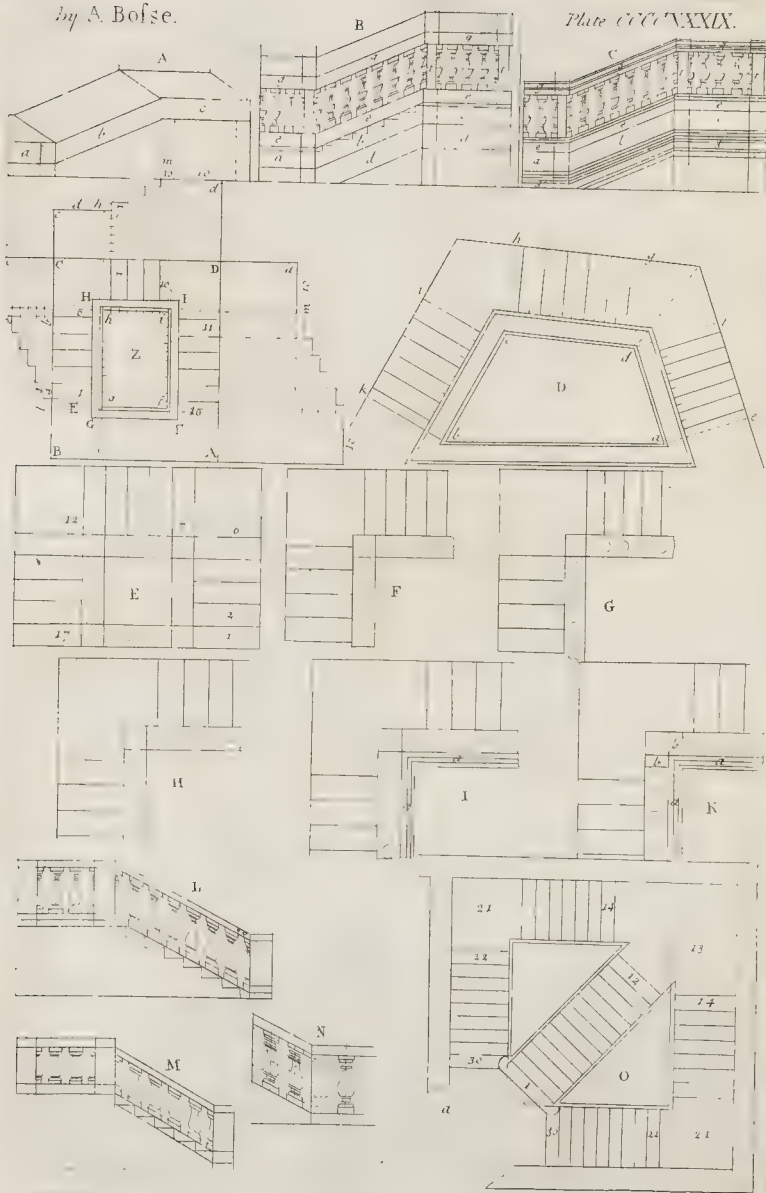


*L'abbé de la Roche*



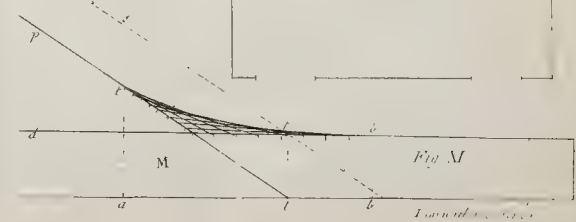
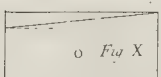
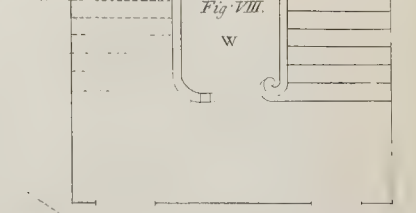
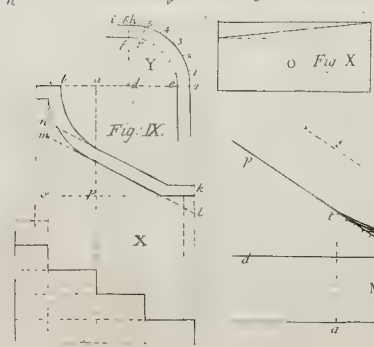
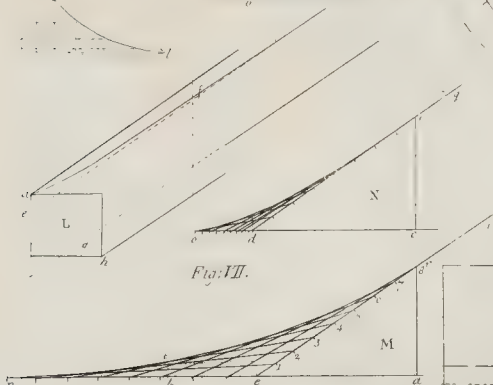
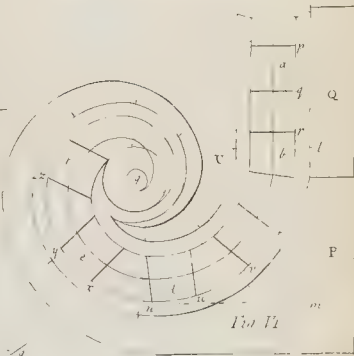
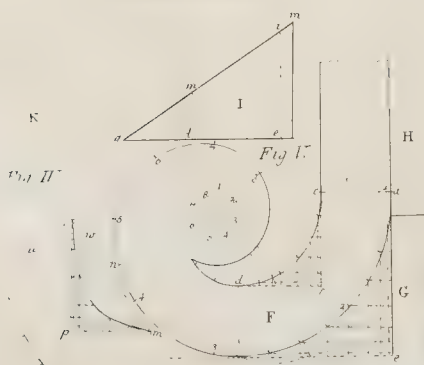
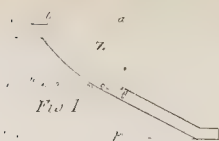
by A. Bosse.

Plat CCXXXIX.











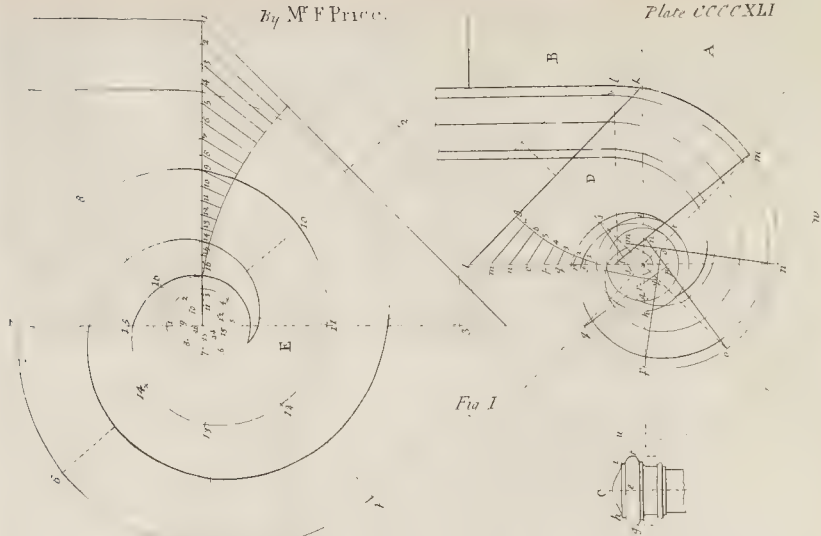


Fig. I

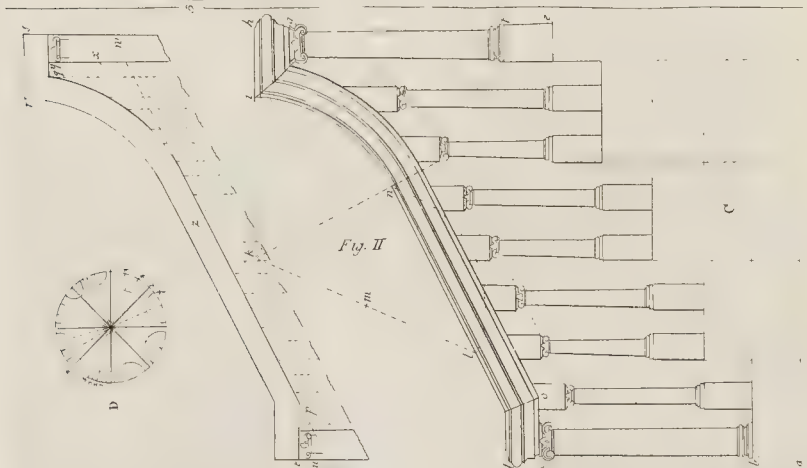
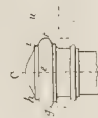


Fig. II

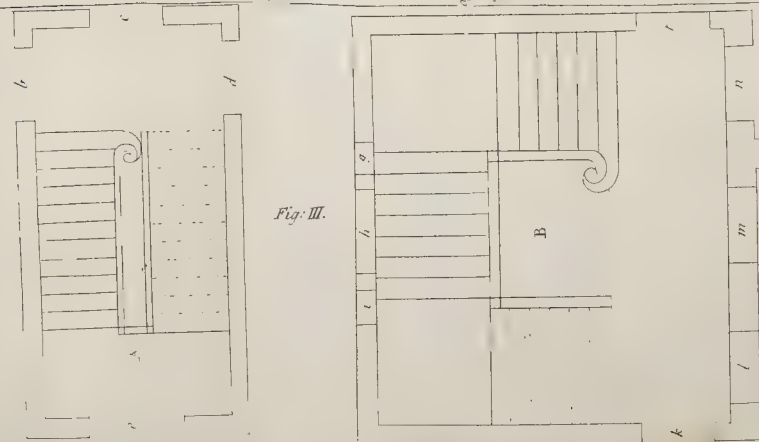
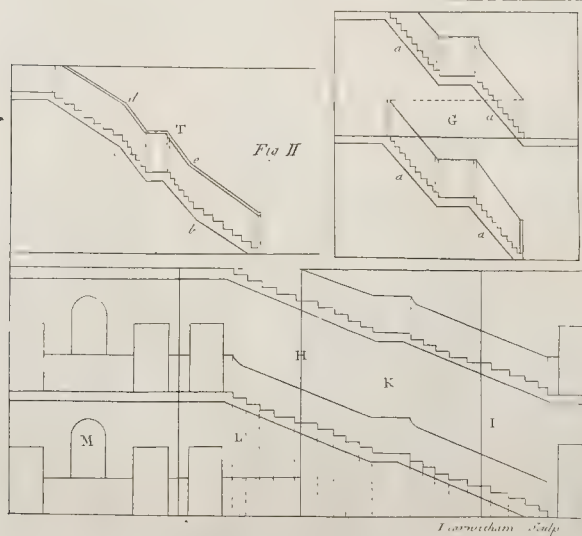
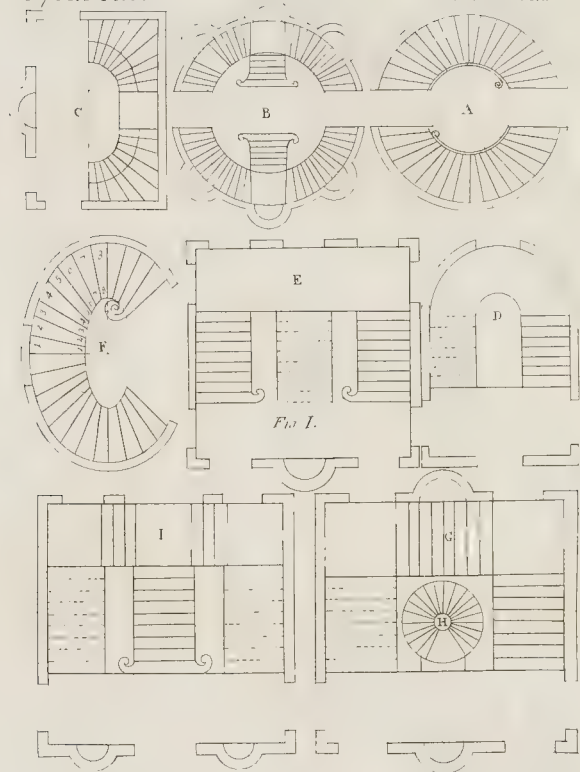


Fig. III.



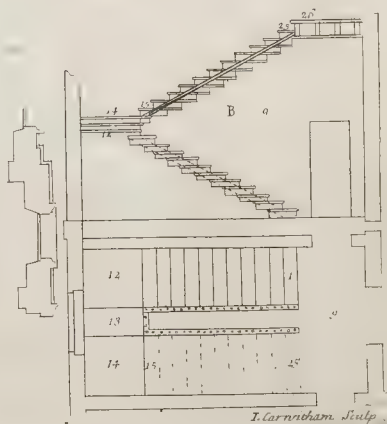
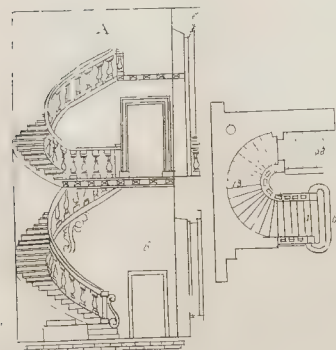
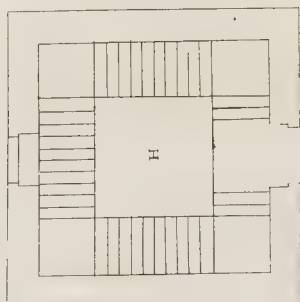
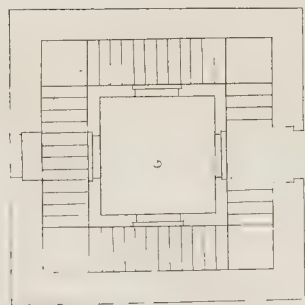
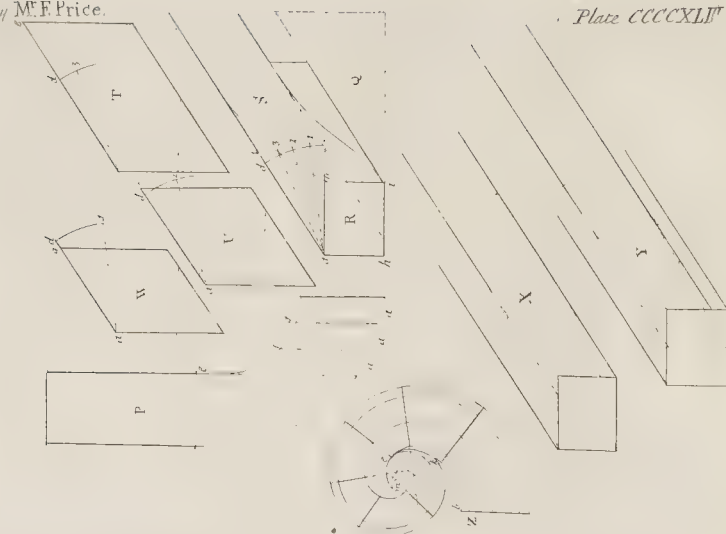






By M.F. Price.

Plate CCCCXLII

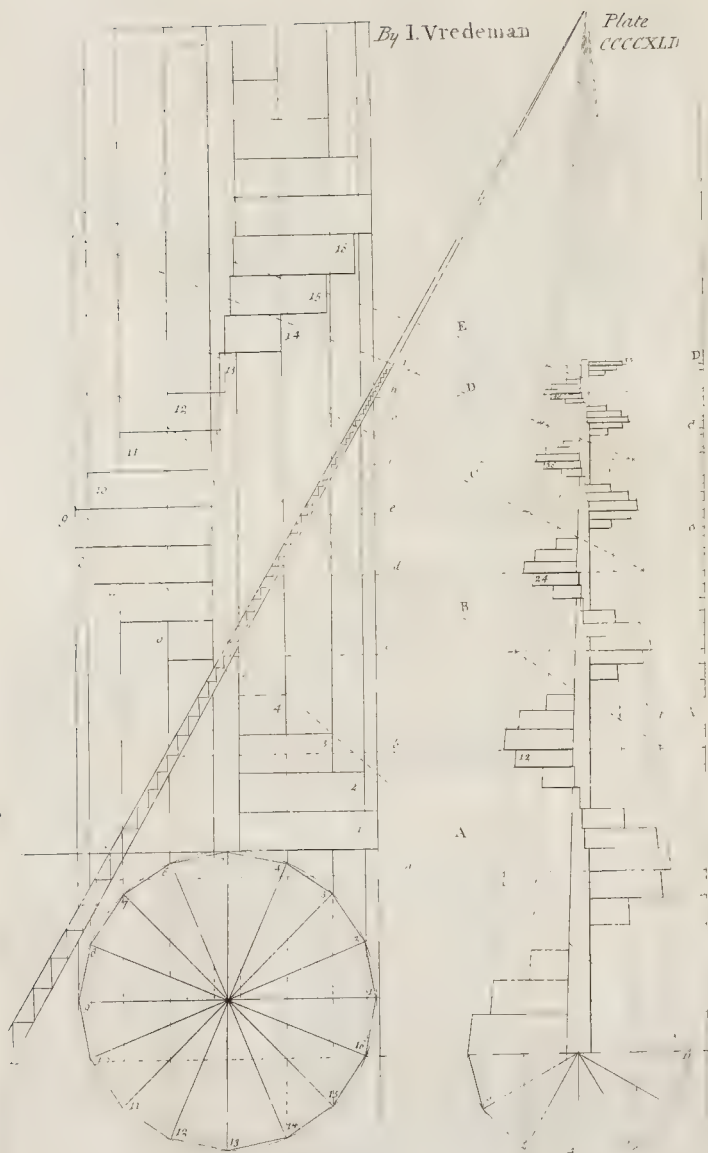


J. Carruthers Sculp.



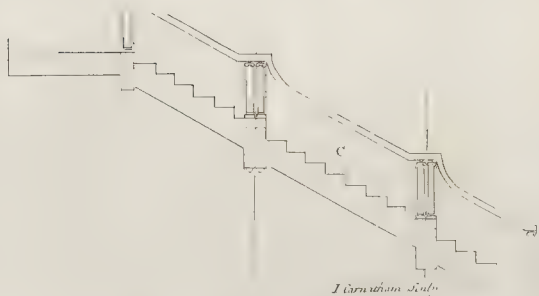
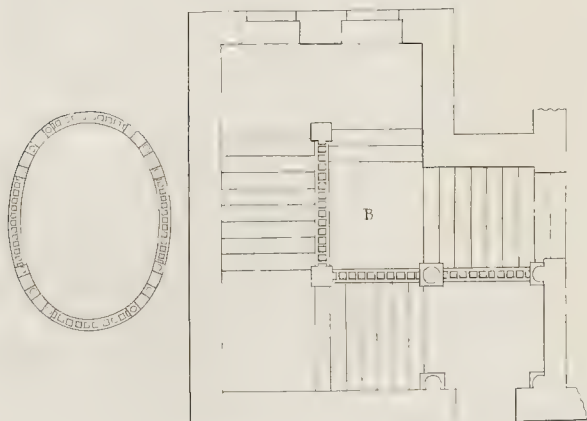
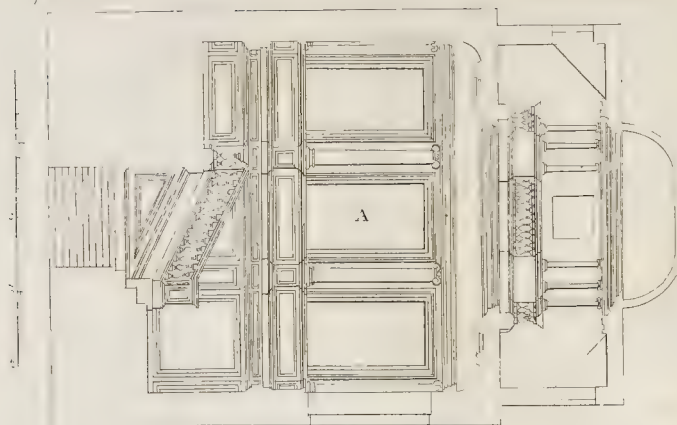
By I. Vredeman

Plate  
CCCCXLII

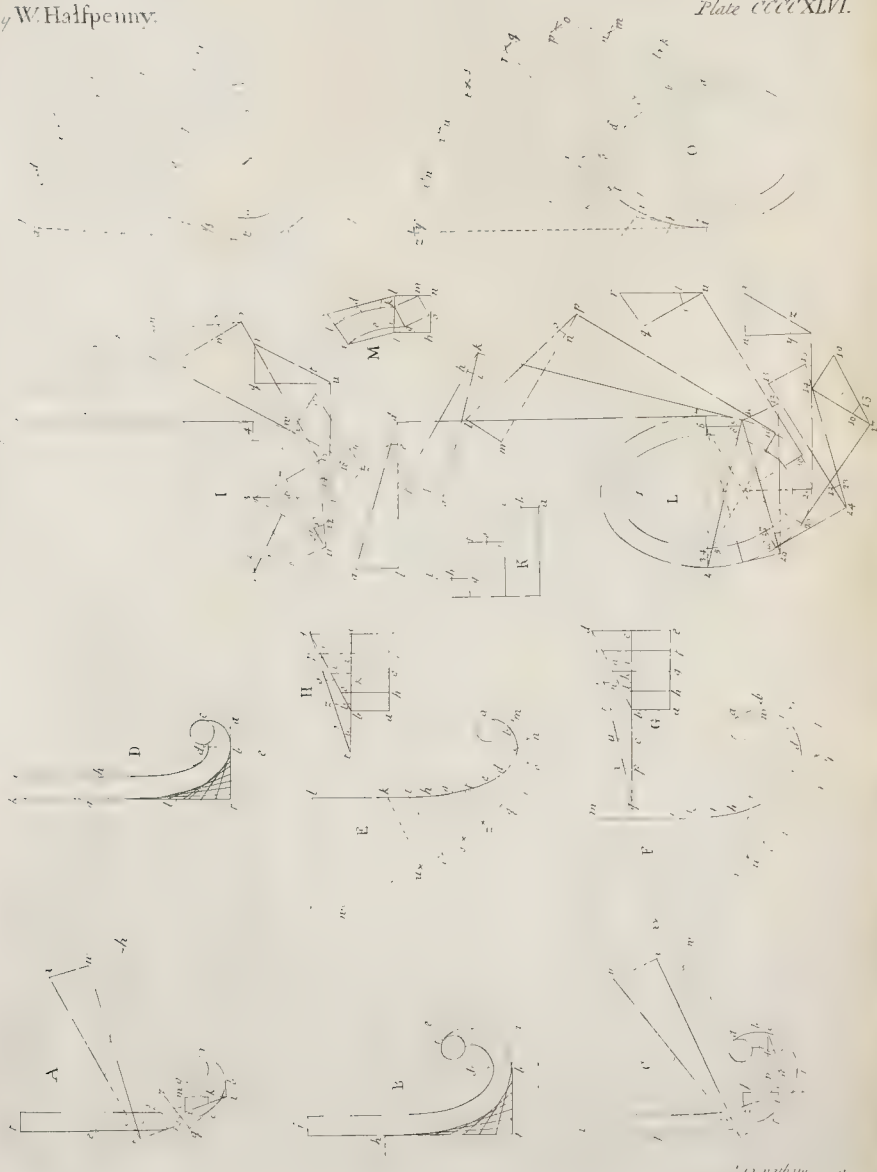








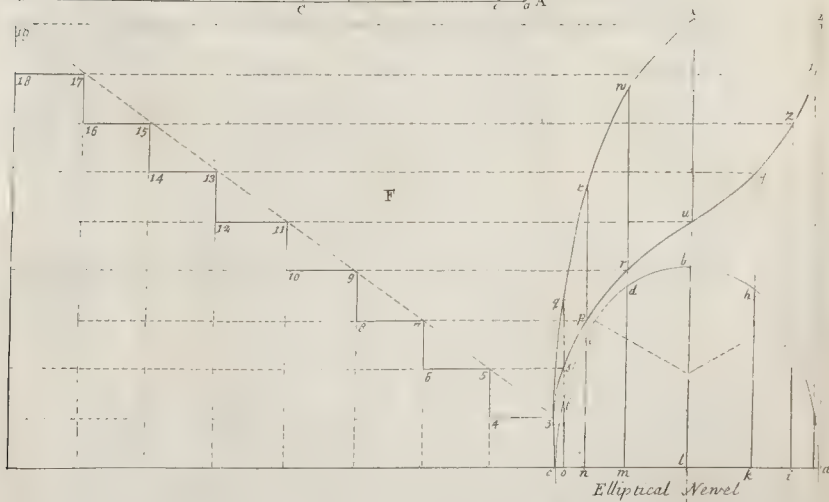
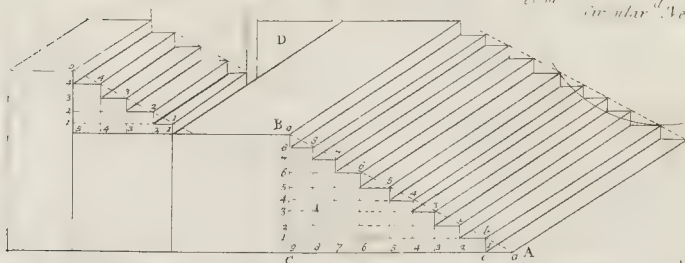
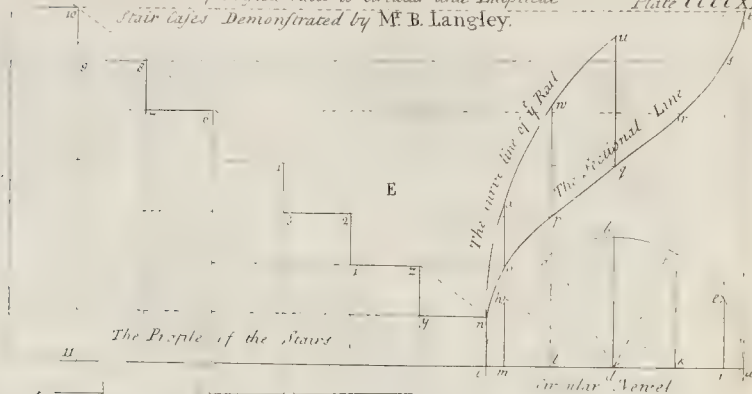






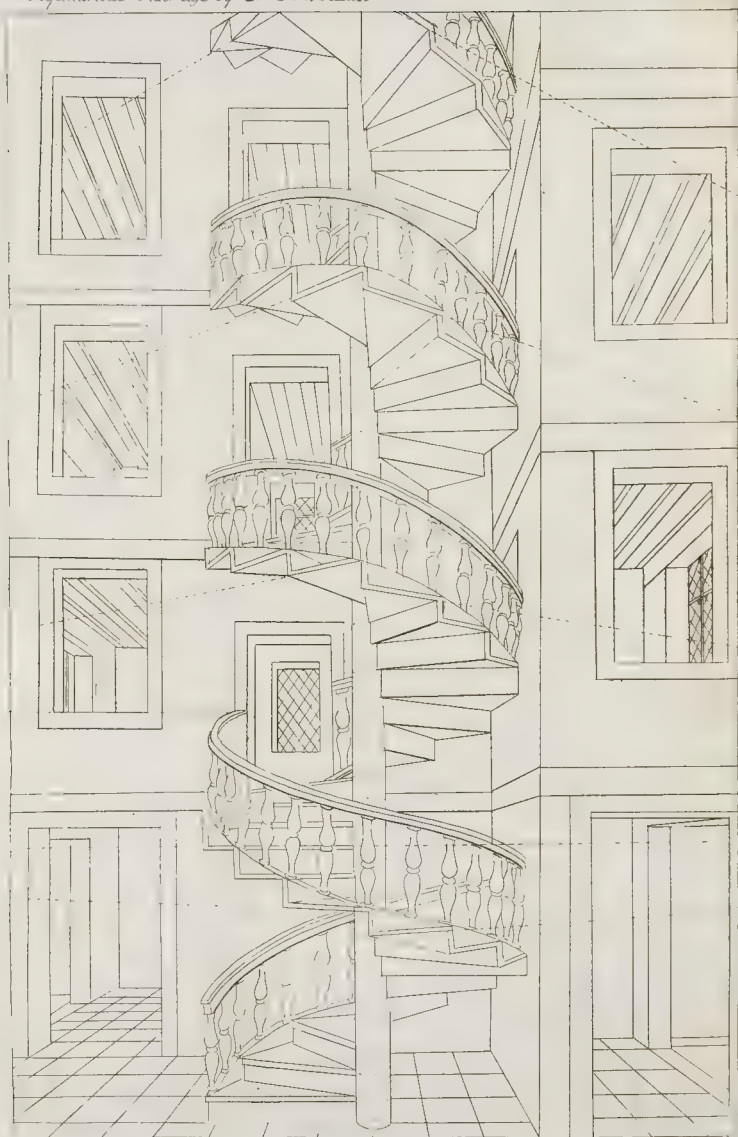
The involution of twisted rails to circular and Elliptical  
 stair cases Demonstrated by M<sup>r</sup>. B. Langley.

Plate CCCCXLVII





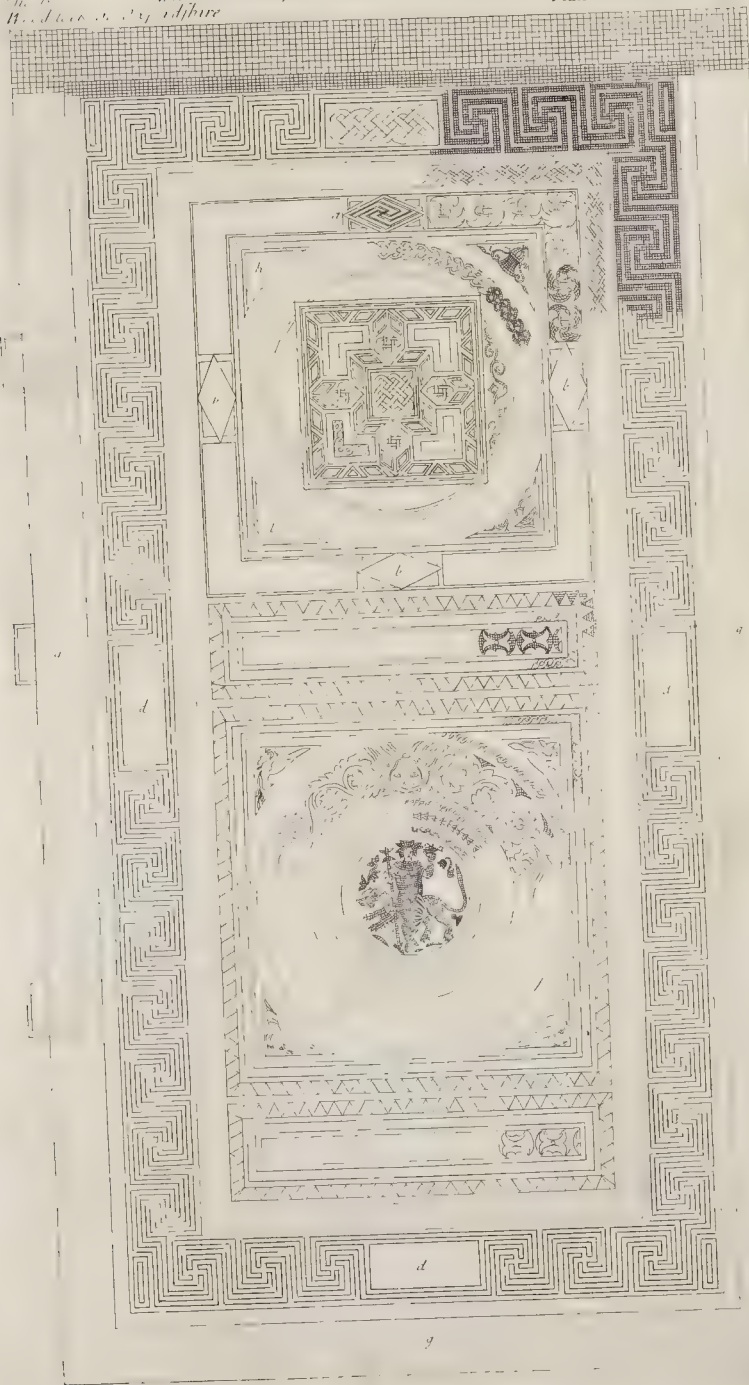






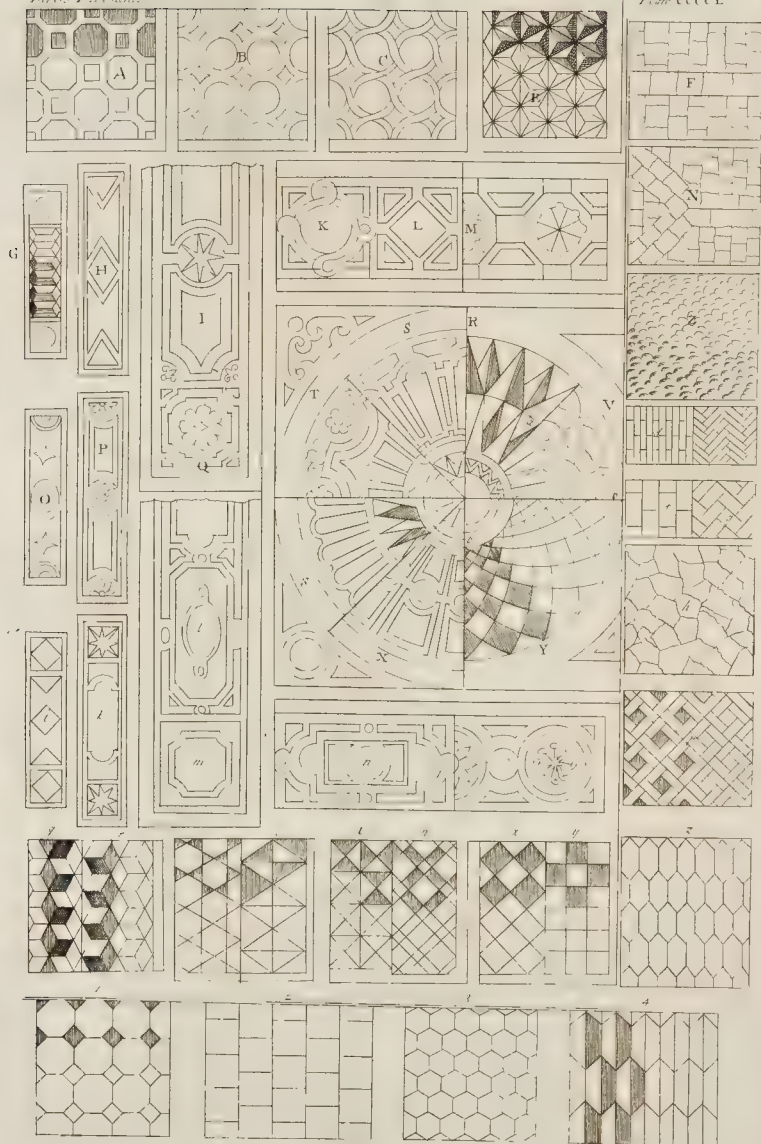
Wm. J. ...

Plate CCLXLIX











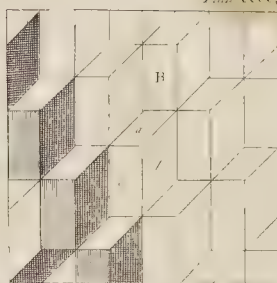
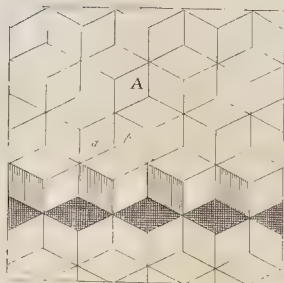
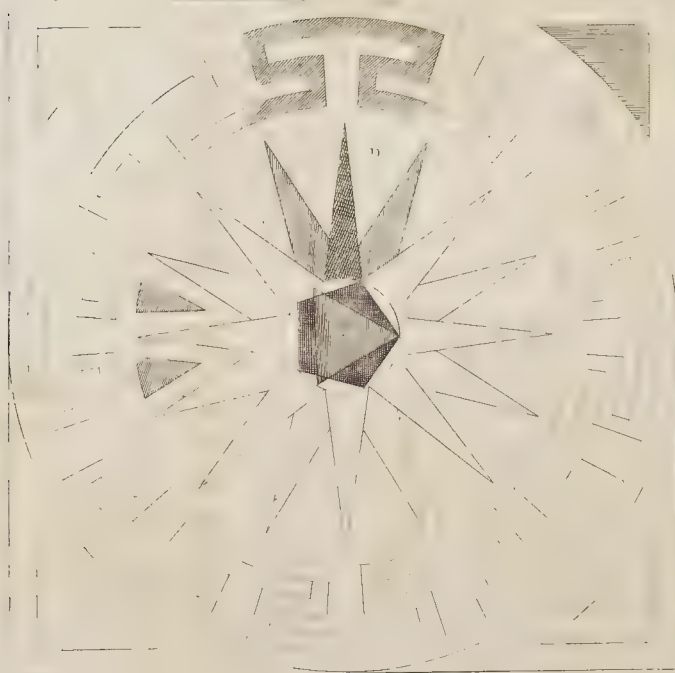
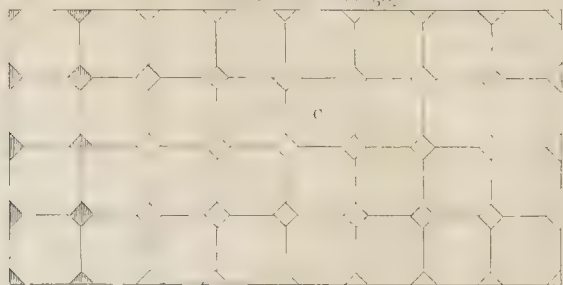
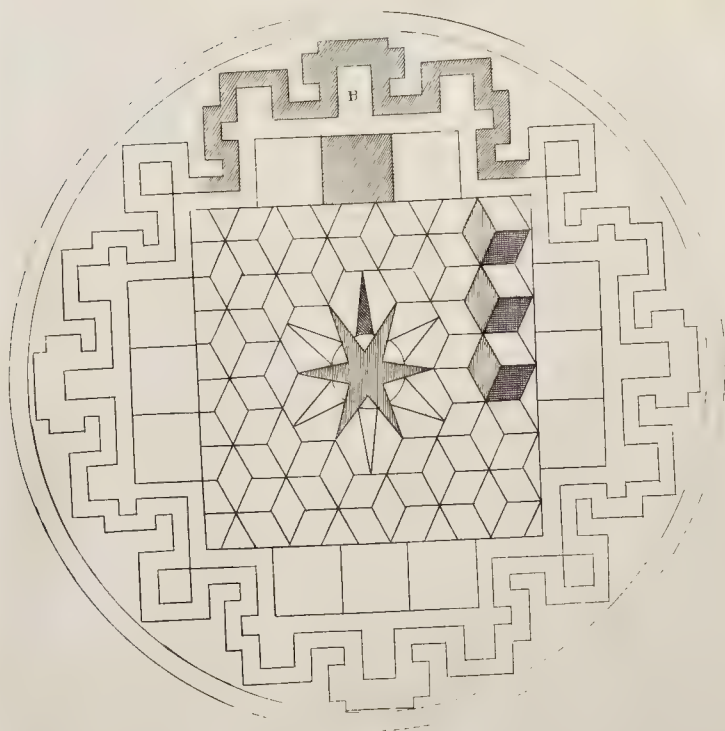


Figure 2. III B Langley



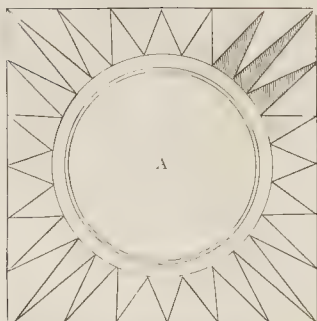




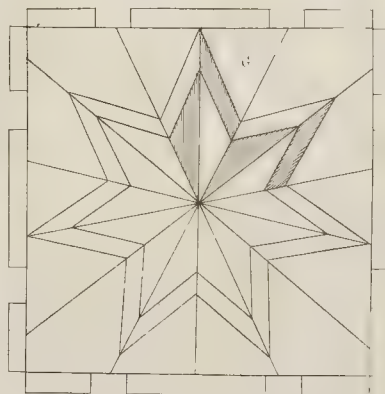
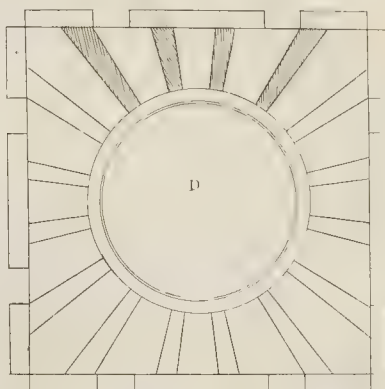
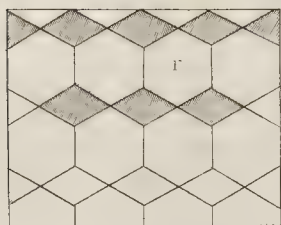
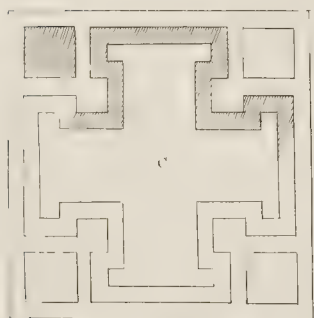
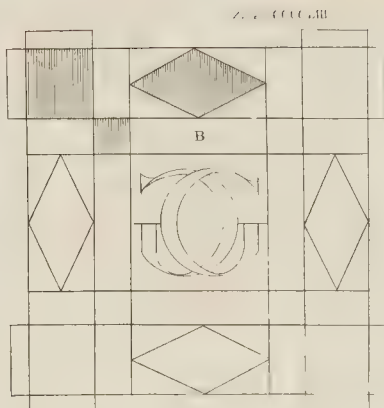




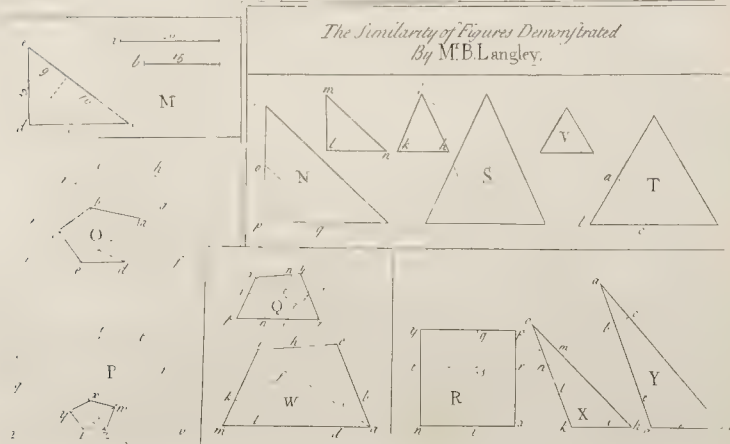
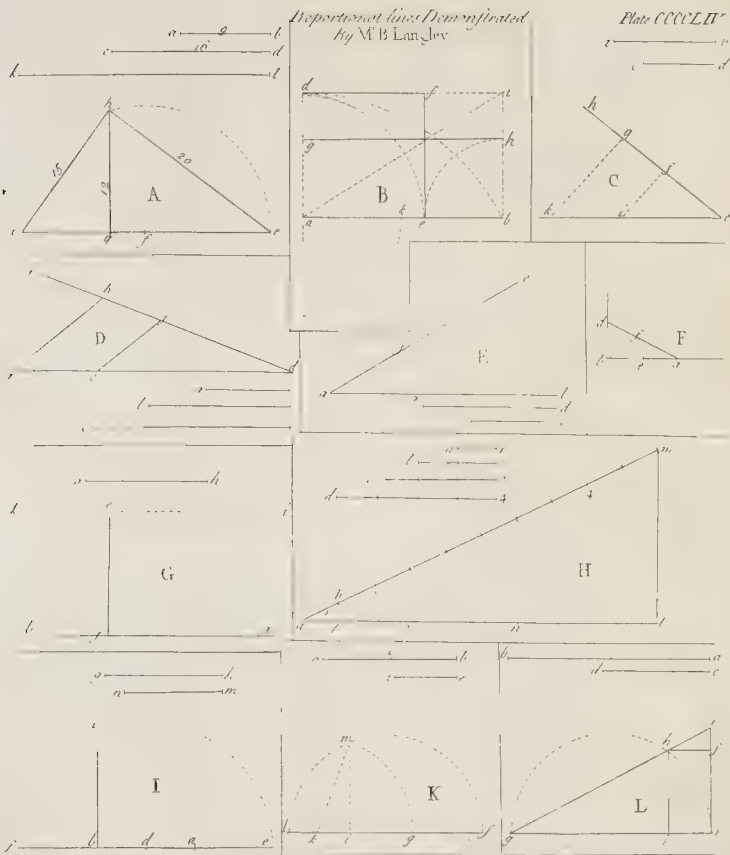




*Pattern for Floor by B Langley*



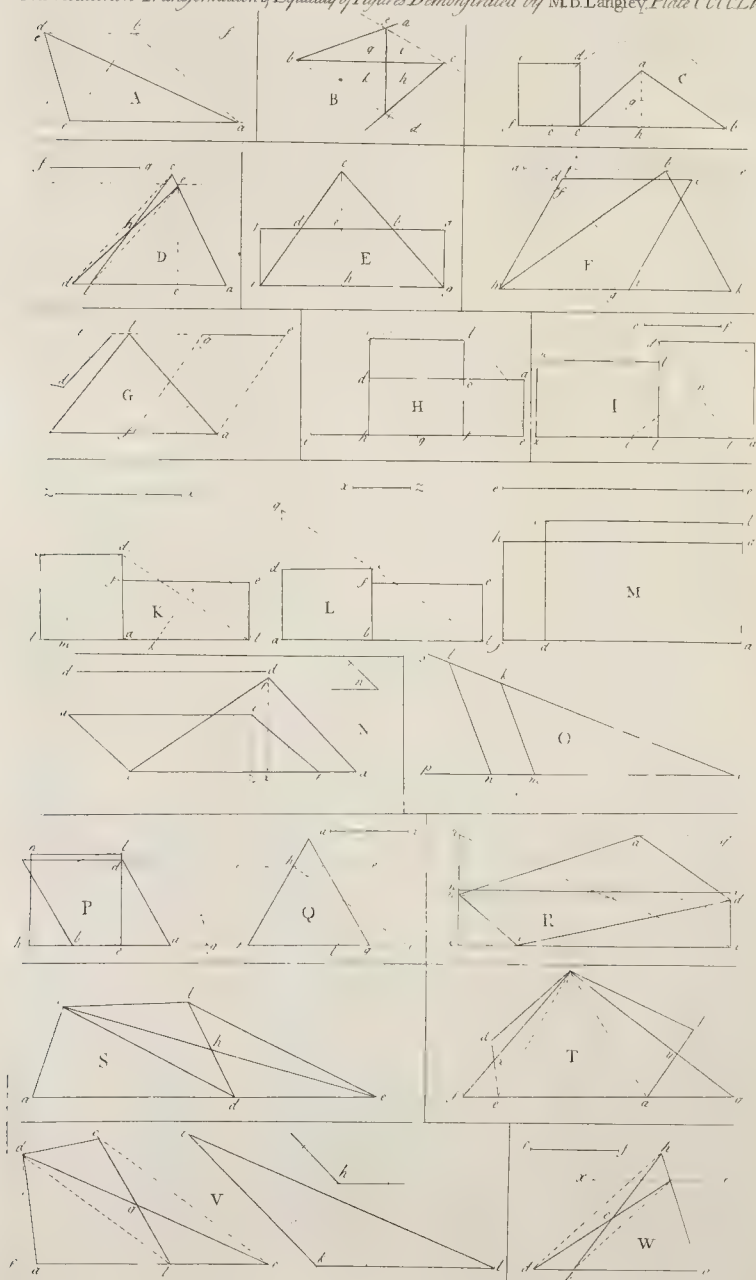






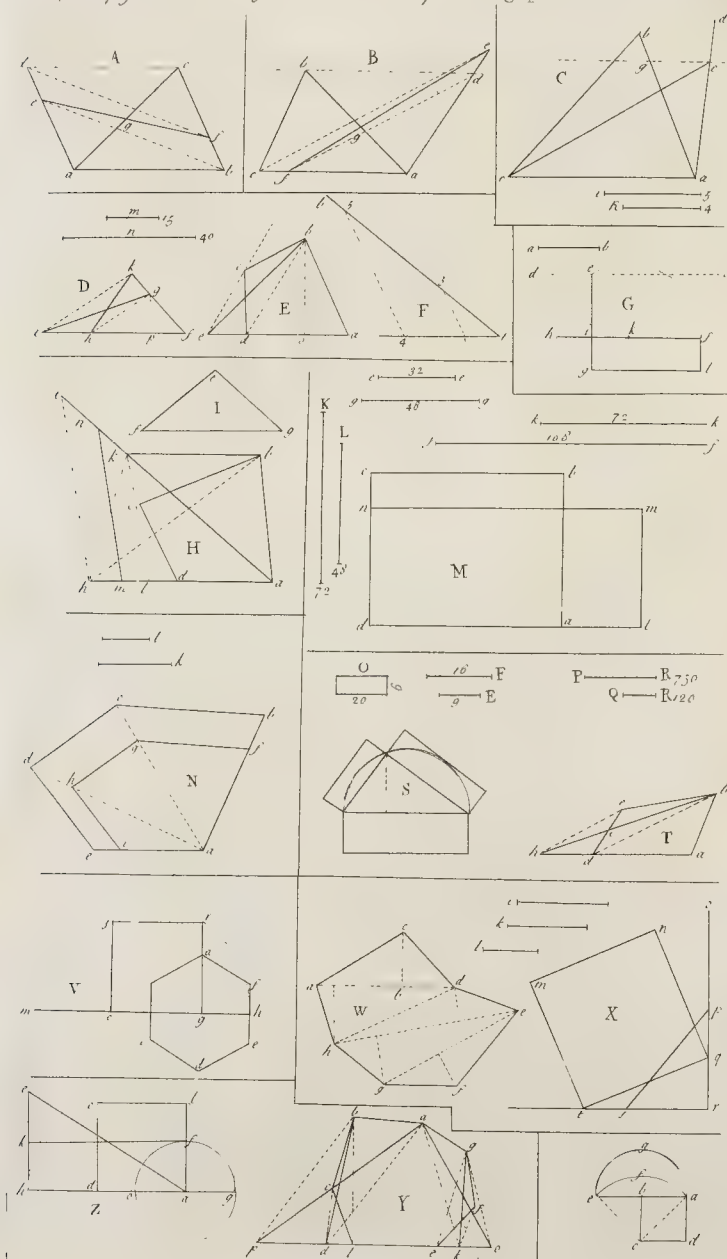


*The Reduction Transformation & Equality of Figures Demonstrated by M.B. Langley Plate C'CCCLI.*



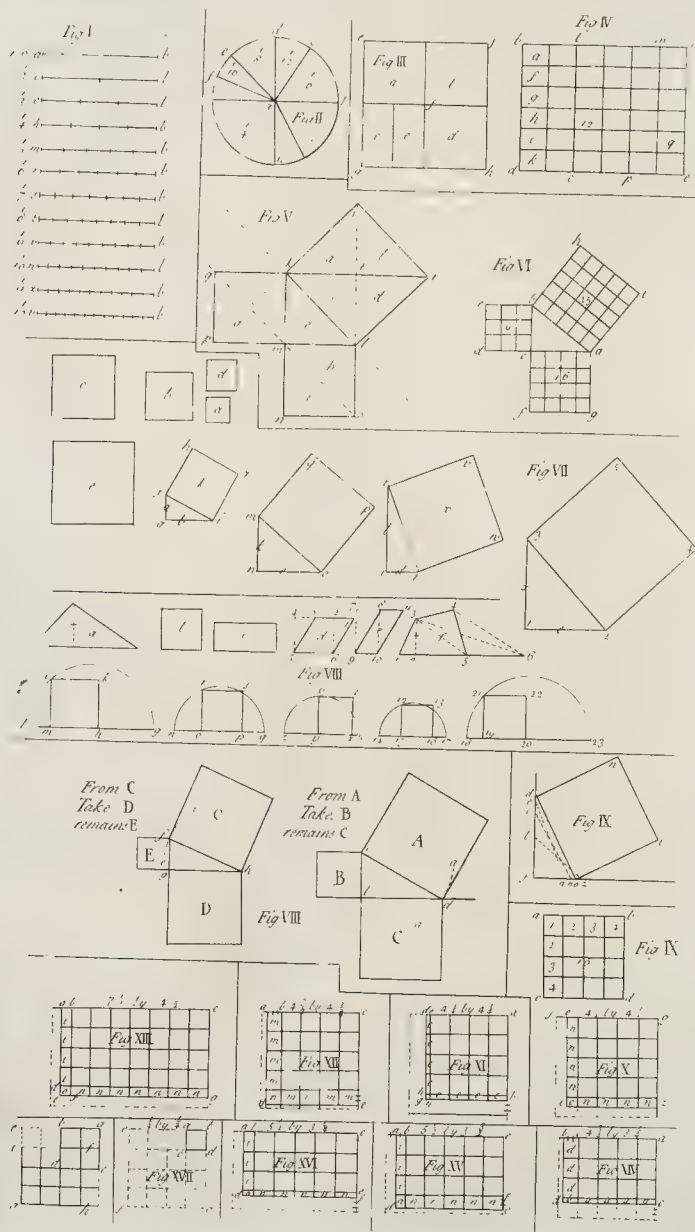


*The Equality of Geometrical Figures Demonstrated by M. B. Langley, Plate CCCCXVI.*





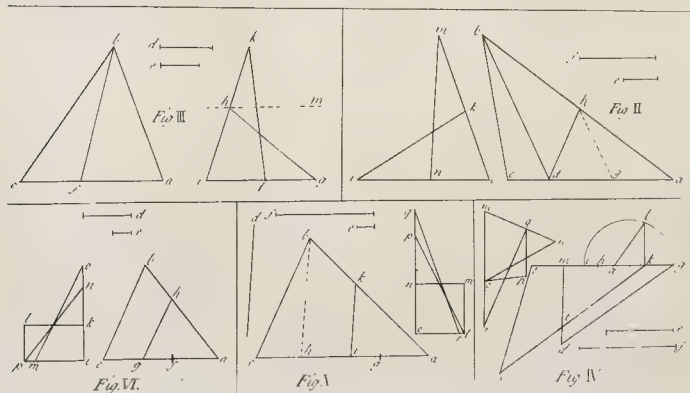
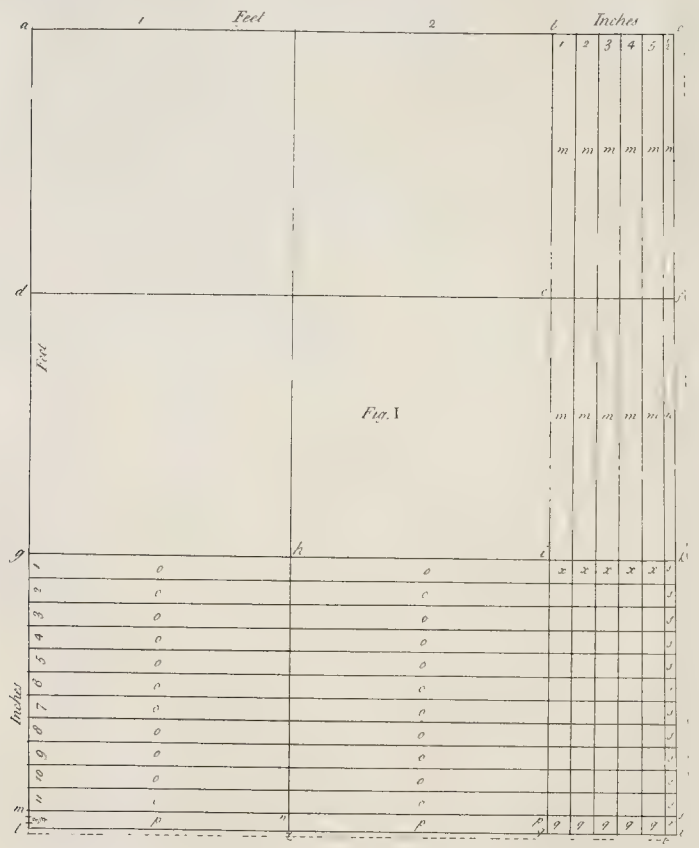
*Arithmetick Geometrically Demonstrated by M<sup>r</sup> B. Langley Plate CCCCLII.*





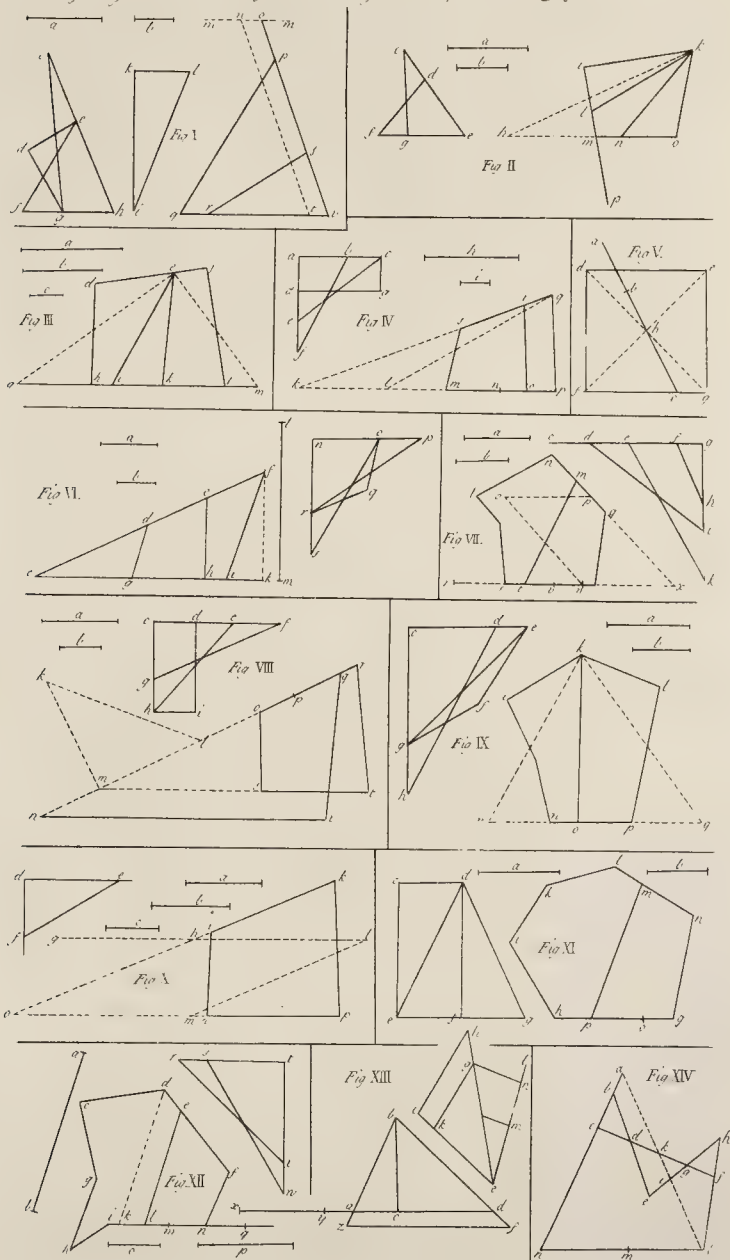


*The Application of Feet Inches and Parts Geometrically Demonstrated by M.B. Langley Plate CCLXVIII*



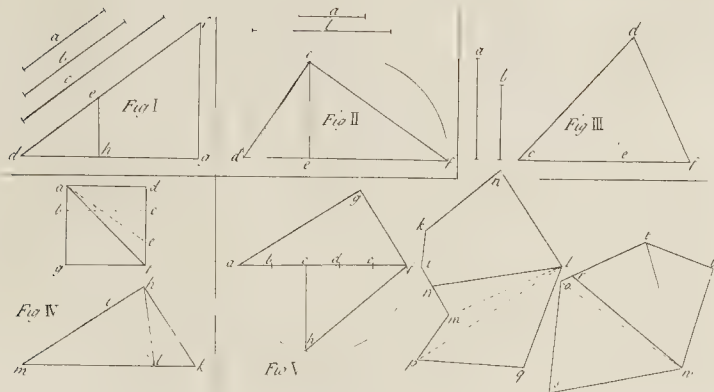


*The Division of Geometrical Figures Demonstrated by M<sup>r</sup> B Langley Plate CCCCLIX.*

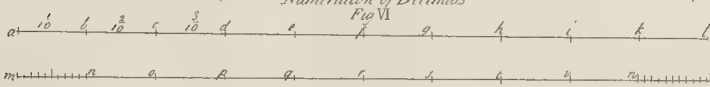






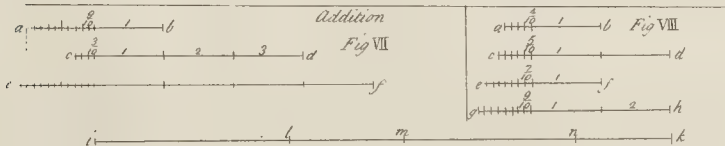


### *Numeration of Decimals*

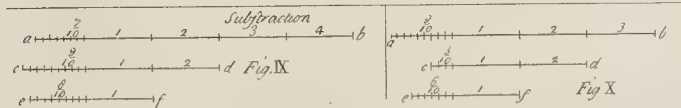


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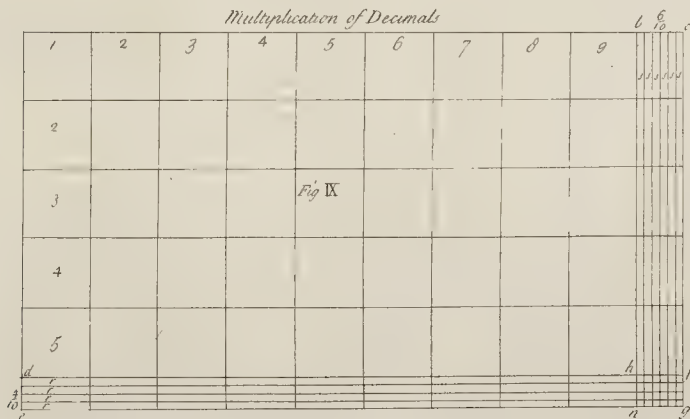
*Addition*



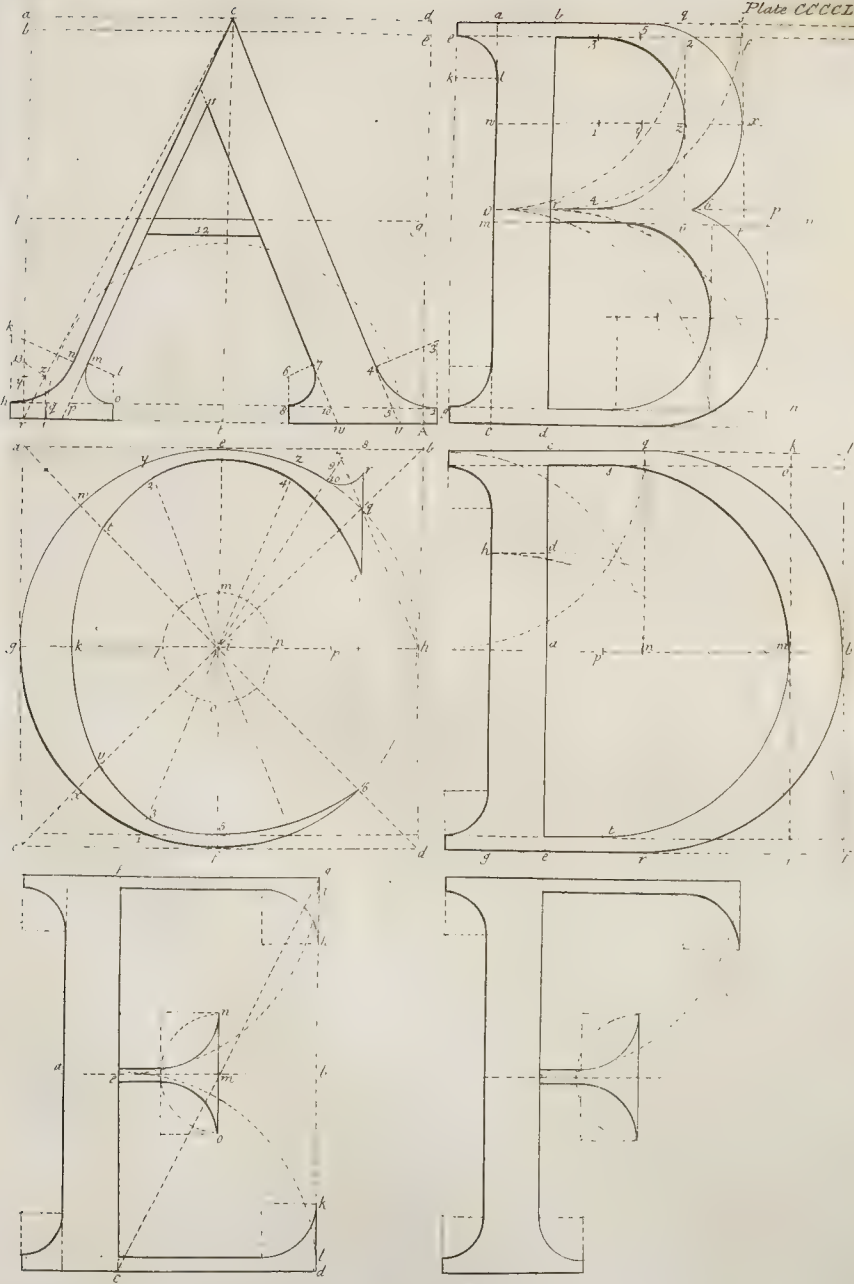
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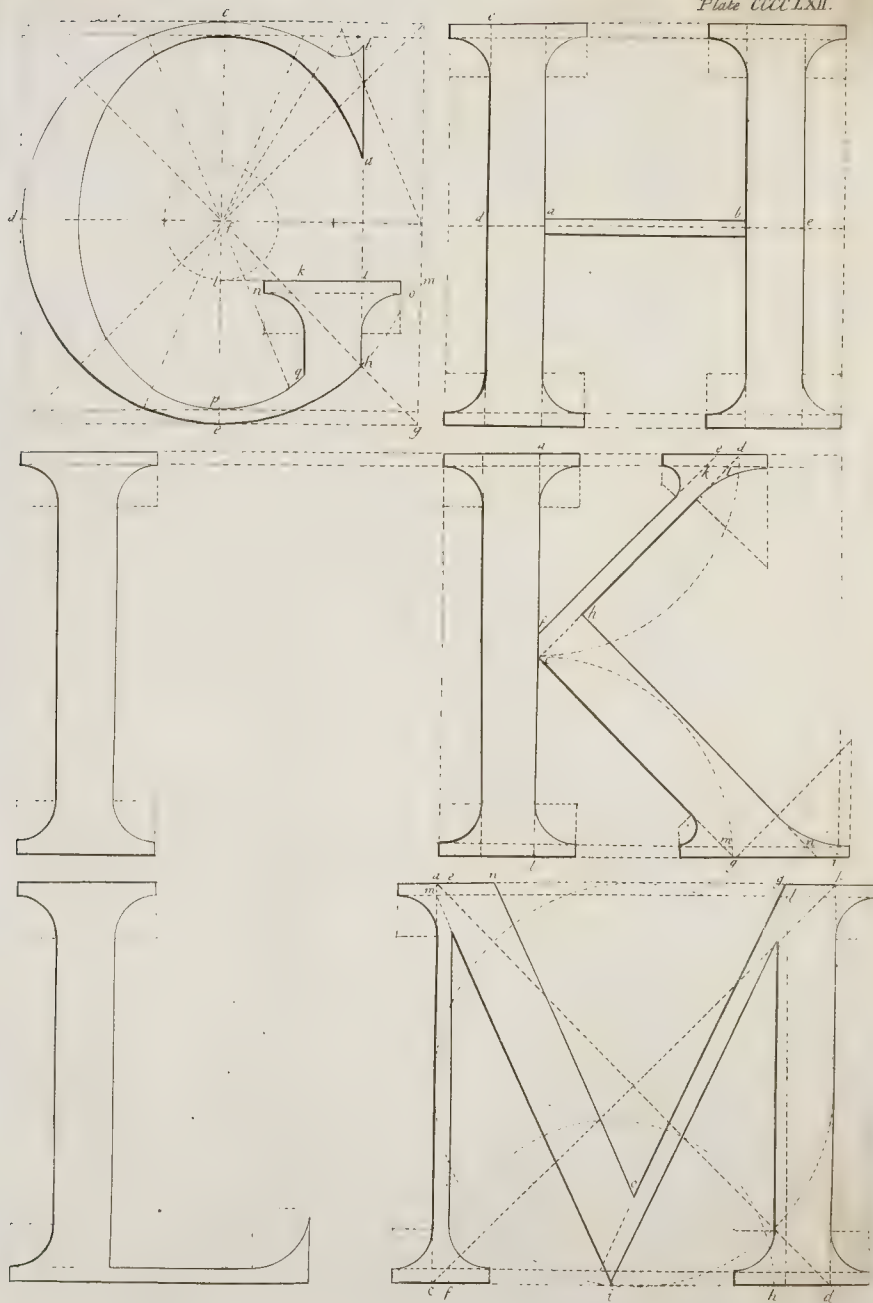
### Multiplication of Decimals





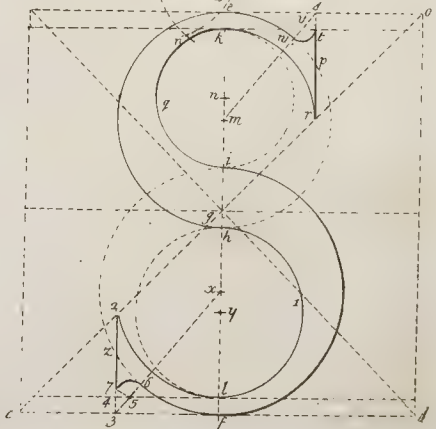
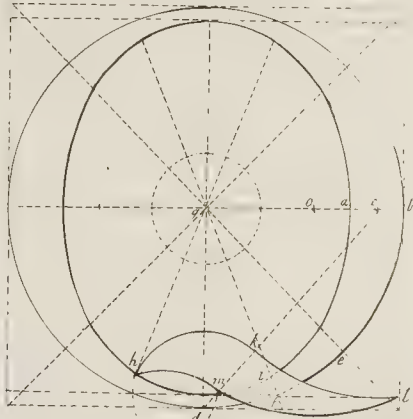
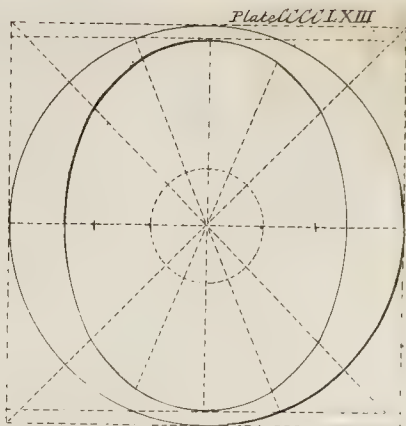
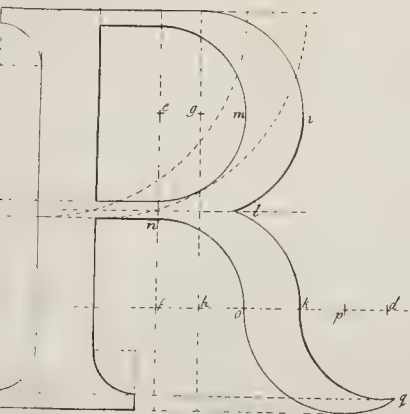
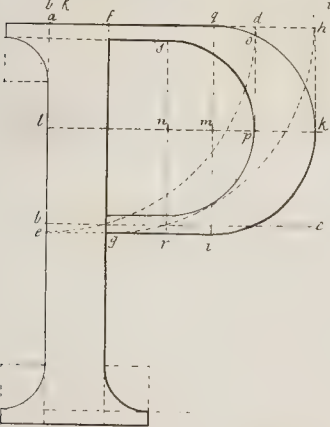
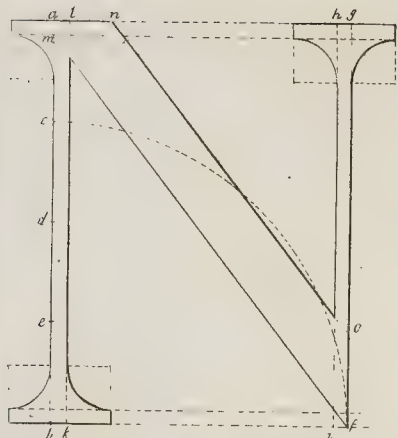




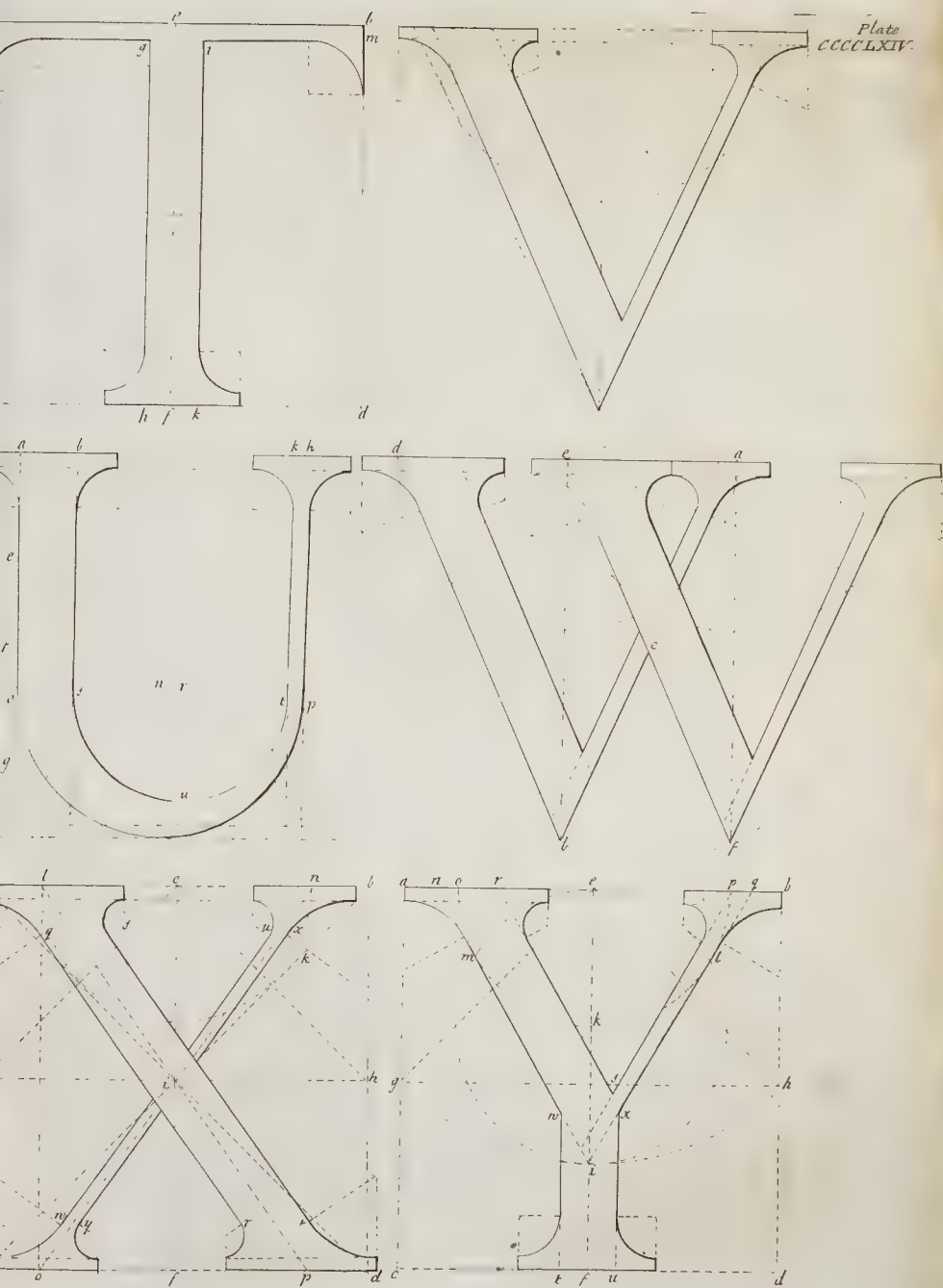






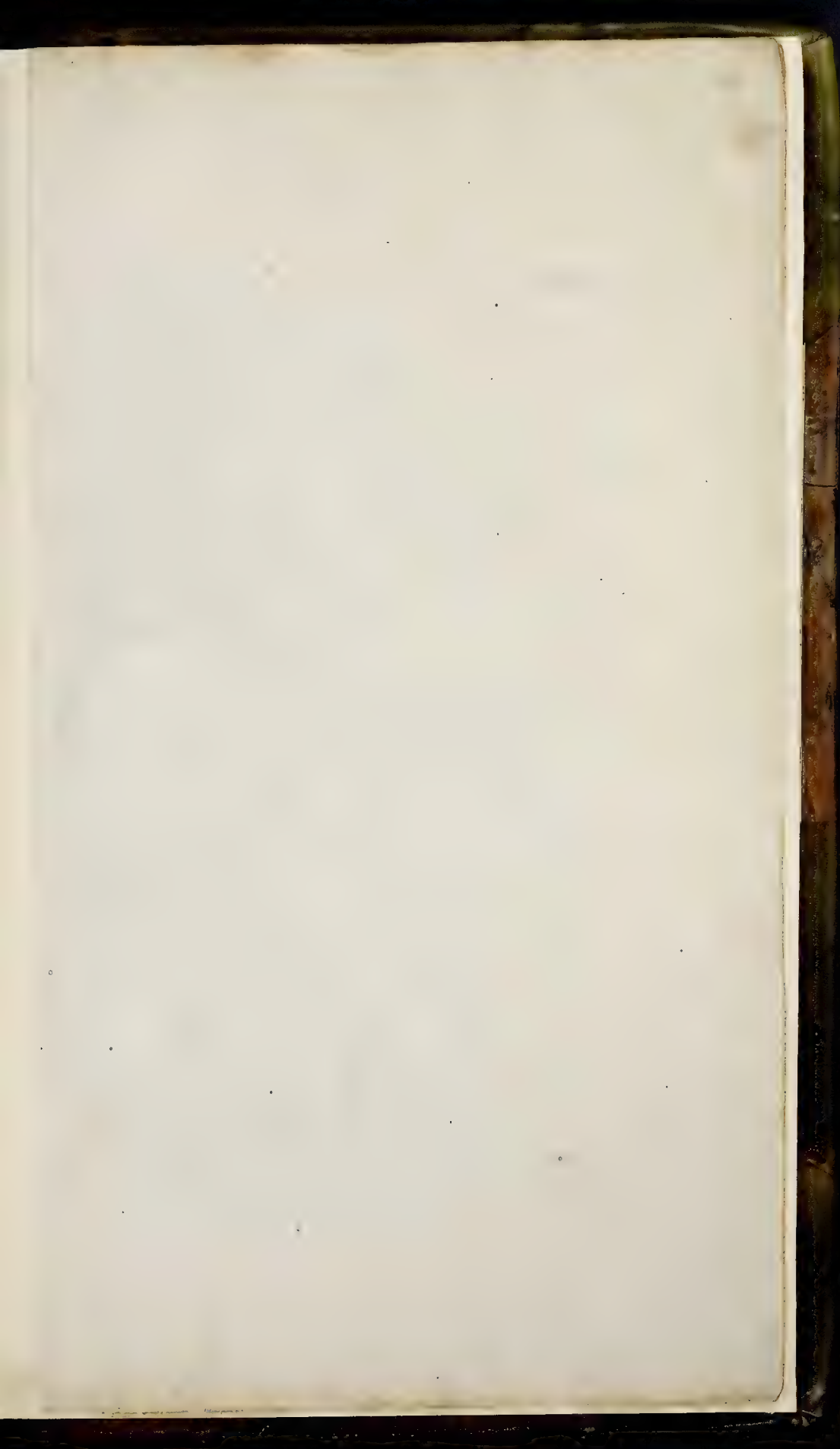




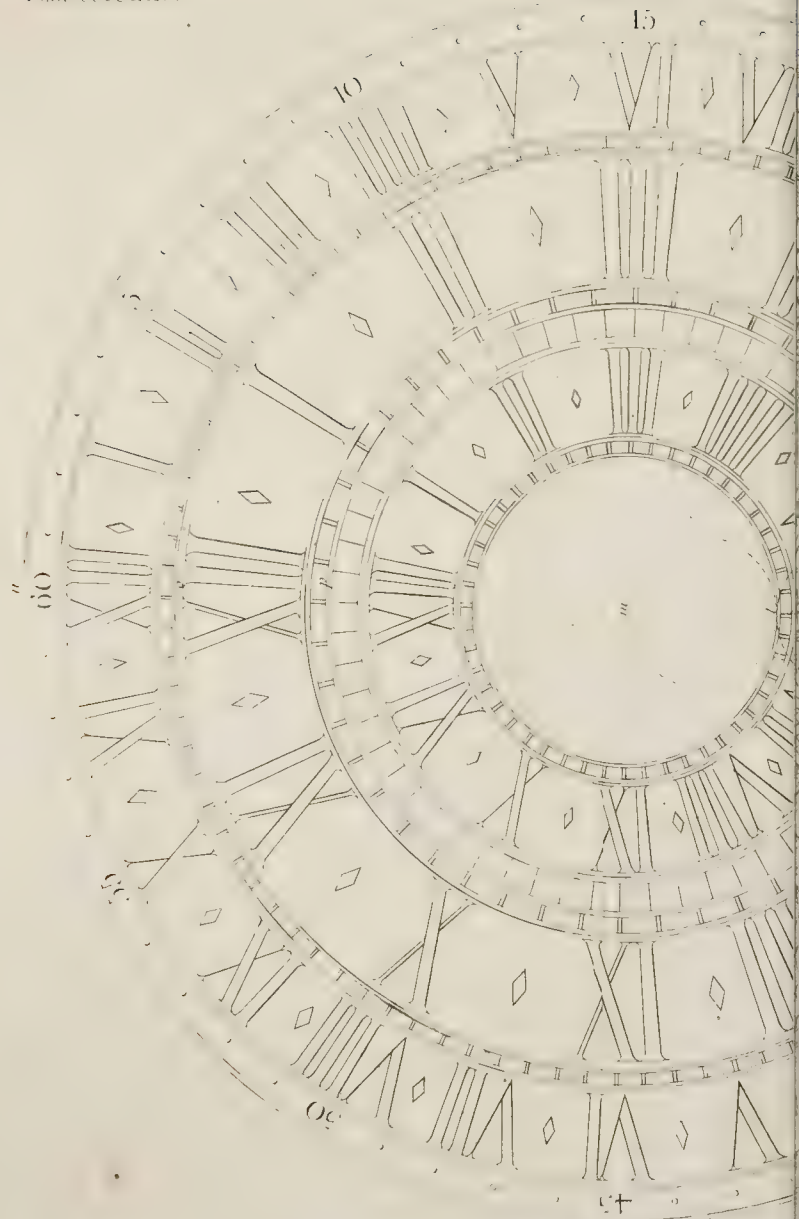


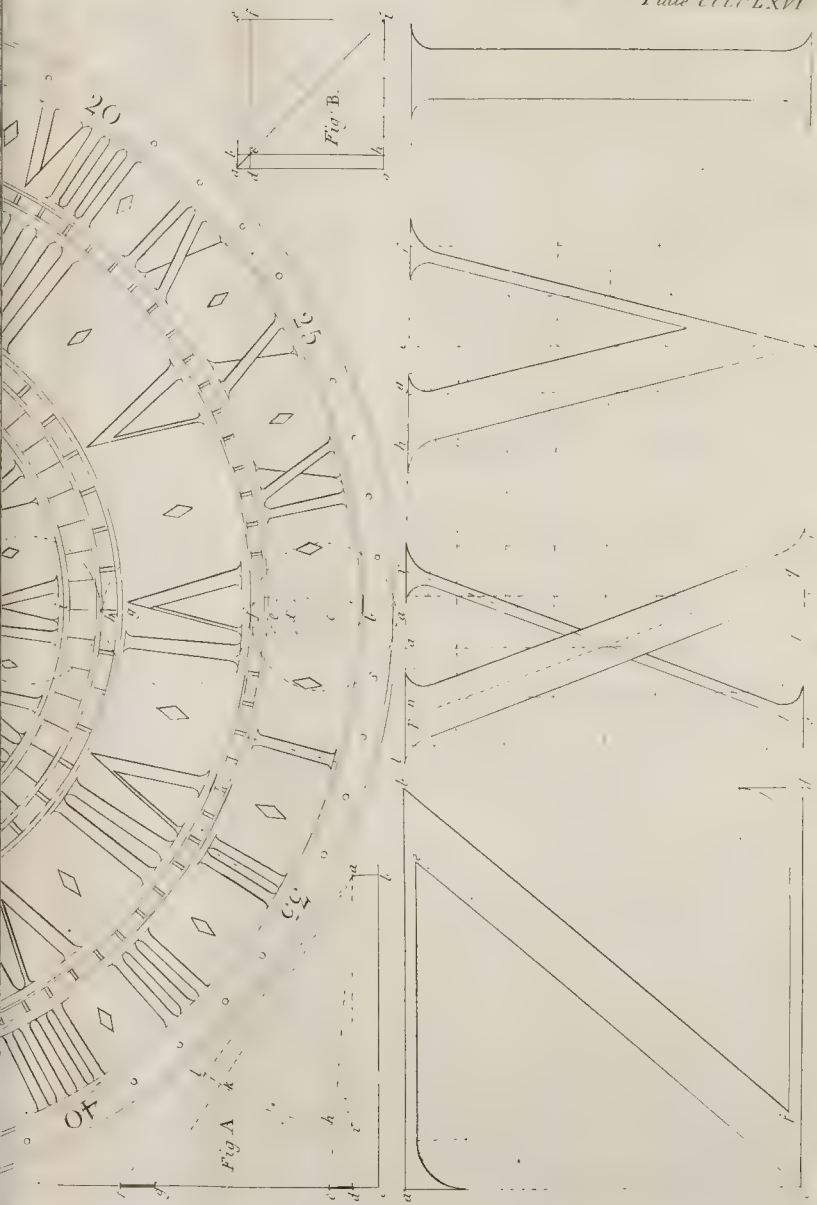






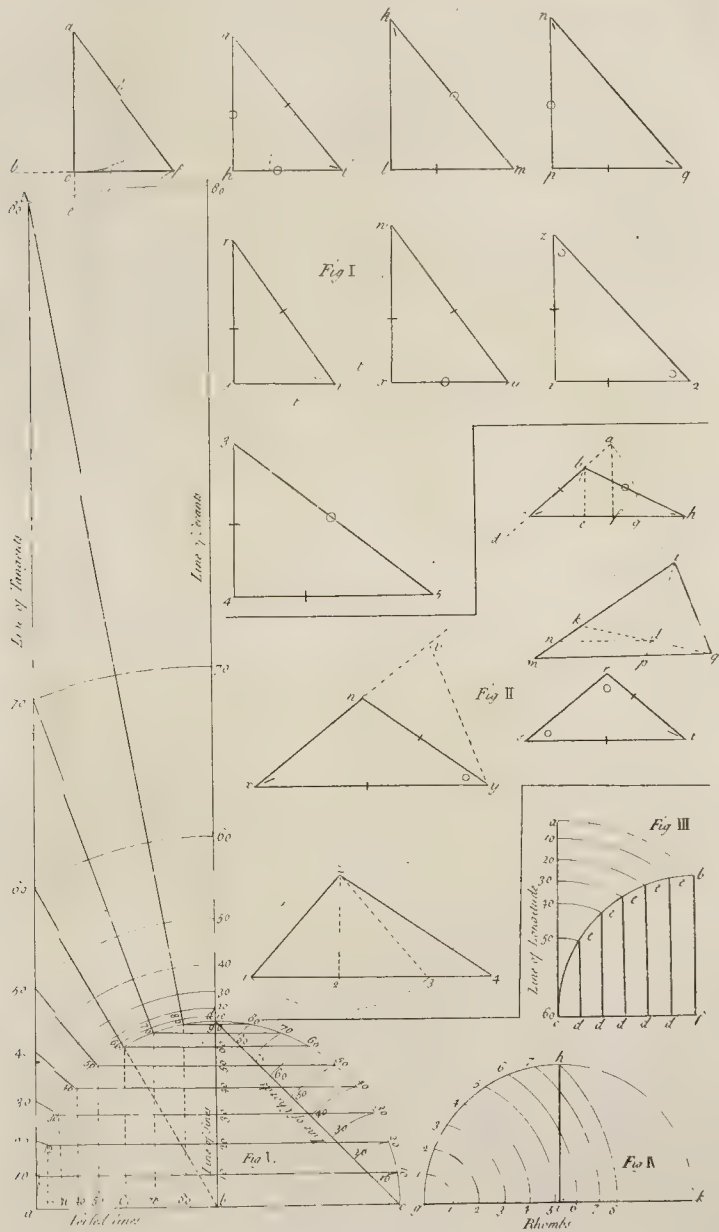
Plat. CCCCLXI.





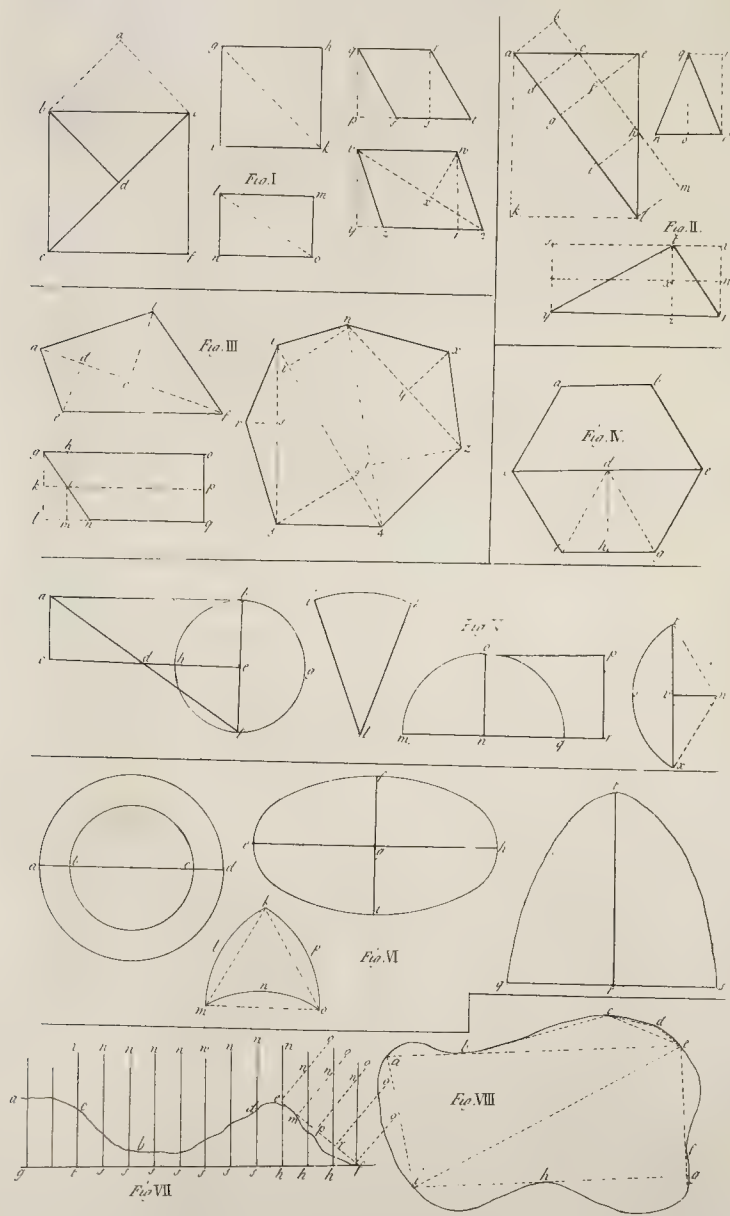


Plain Trigonometry Demonstrated by M<sup>r</sup> B Langley Plate CCCCXLVIII.



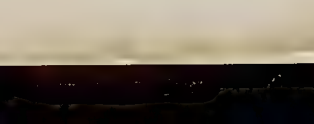
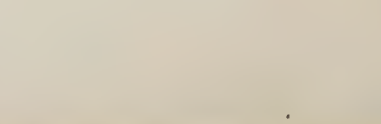
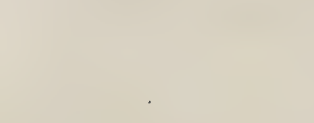
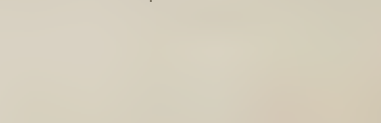
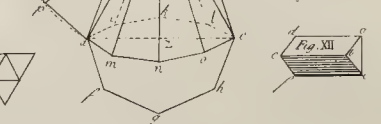
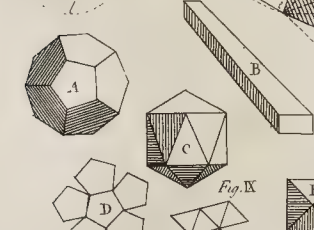
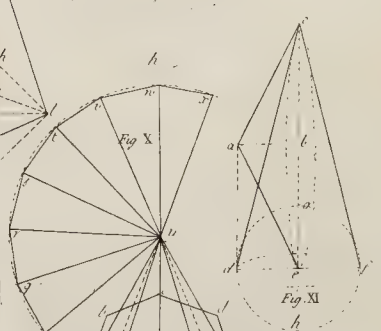
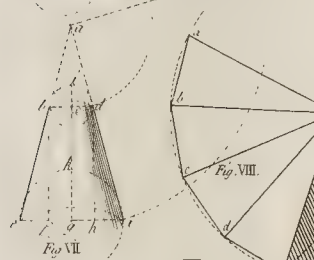
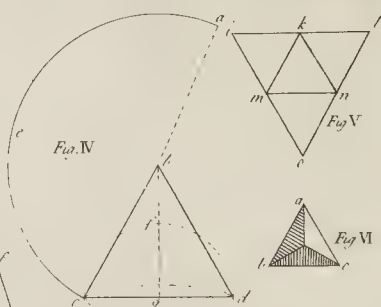
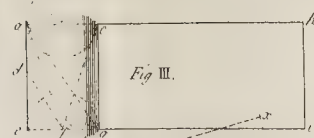
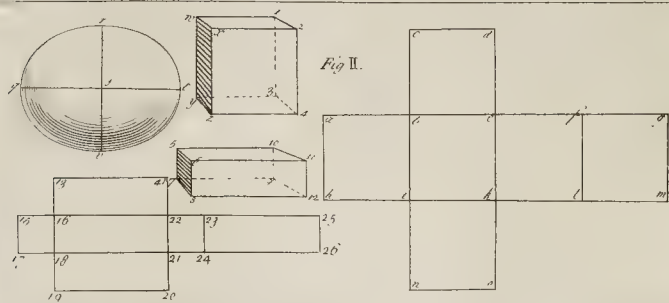
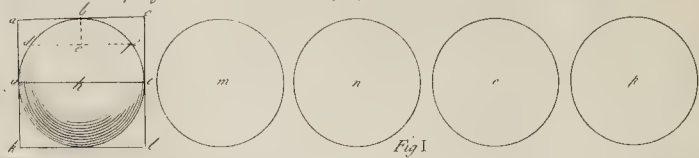






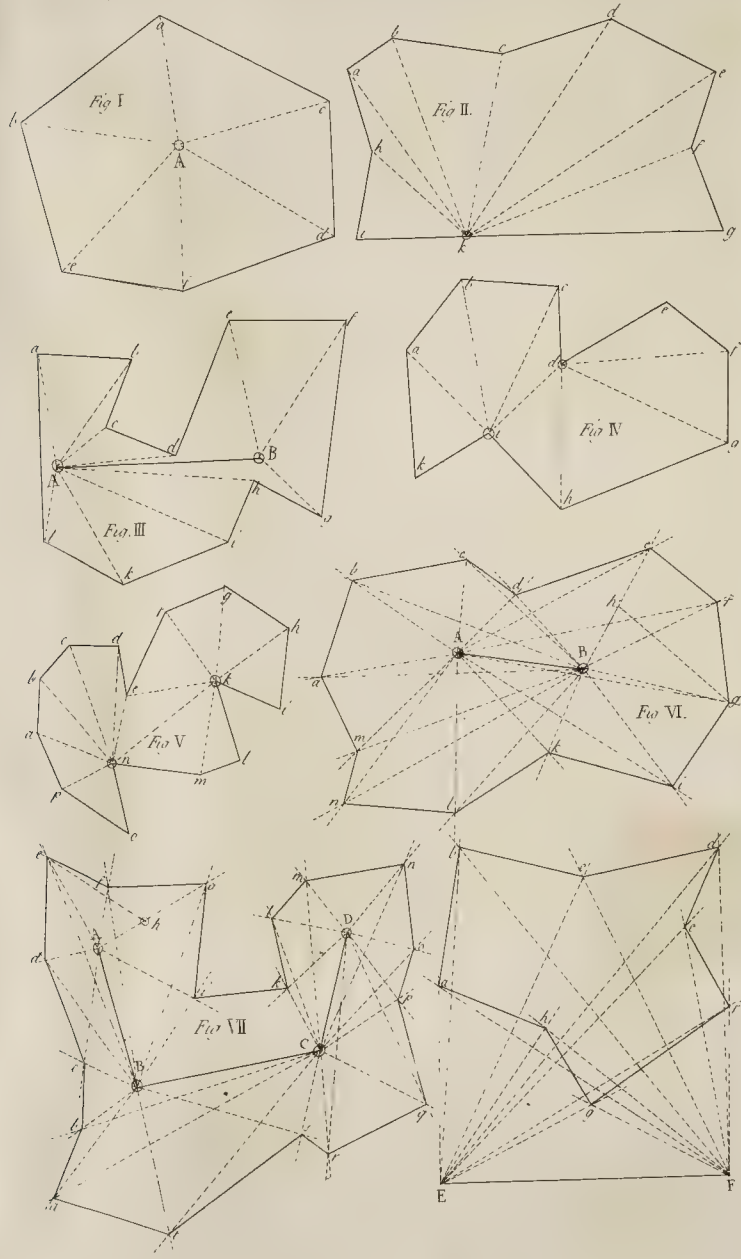


The Mensuration of Regular Solids and their Superfices Demonstrated by M<sup>r</sup> B. Langley Plate CCLXX.















SPECIAL 85-B  
OVERSIZE 14903



